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INDEX

HARMONIC RECORDS

PLAYED BY THE HARMONIC ORCHESTRA

Catalogue No.	*Title*	*Composer*	*Situation*	*Duration min. sec.*
257–A	Joyful Climax.	Hans May	Joyful madness;	3'6''
–B	Dramatic Interlude. .	Hans May	Dramatic tension; passion; Passionate scene	3'6''
258–A	Curtain Music No. 1	Hans May	Ouverture Beginning or	1'29''
	– No. 2	Hans May	finale of a film	0'39''
	No. 3	Hans May	Dramatic scene;	0'39''
			Festive scene;	
–B	Peril Unseen	Cecil Milner	Gruesome situation; Spook; imminent danger	1'32''
	Force of Arms	Cecil Milner	Highly dramatic scene; battle music;	1'34''
259–A	Lamentation.	Hans May	Disappointment; deception; Sad mood	1'29''
	Impending Doom . . .	Hans May	Gruesome scene; ghostly imminent danger	1'30''
–B	Dead Country	Ludo Philipp	Death visions; tragic scene; gloom	1'30''
	Dread Mystery	Ludo Philipp	Mystery; spook; danger	1'30''
260–A	Serenading	Hans May	Courting; charm; happy mood	3'6''
–B	The Lingering Melody.	Reginald King	Love scene; longing; youthful dreams	3'9''
261–A	Flower Garden	Ludo Philipp	Garden scene; first love; Spring; grace	2'59''
–B	Gavotte Grotesque .	Reginald King	Exotic scene; humorous and parodistic scene	3'4''
262–A	Dinner Conversation	Hal West	Chattering; mischief	1'29''
	Flirtation	Hal West	Gay love scene; charm	1'29''
–B	Grotesque Walk. . . .	Hal West	Humour; comedy; gaiety; Burlesque; jesting	1'32''
	Always Gay	Hal West	Humour; comedy; gaiety; Burlesque; jesting	1'29''
263–A	Nordic Dance	Wilfred Burns	Nordic scene; dancing crowd	3'4''
–B	Rustic Rhythm	Wilfred Burns	Rural scene; merry-go-round; Fair	1'26''
	Nostalgia	Wilfred Burns	Longing; visions; solitude	1'34''
264–A	Traffic	Wilfred Burns	Moving crowds; funny Crowded streets	2'46''
–B	Love Eternal	Wilfred Burns	Passionate love scene; Courting	3'3''

Catalogue No.	*Title*	*Composer*	*Situation*	*Duration min. sec.*
265–A	Fun and Games. . . .	Wilfred Burns	Circus; sport; variety; Racing	1'36"
	In Sombre Mood. . . .	Wilfred Burns	Sadness; bad omen; melancholy	1'30"
–B	Hurry	Ludo Philipp	Circus; variety; merry-go-round; agitation and excitement	
	Haste	Ludo Philipp	Circus; variety; merry-go-	1'27"
266–A	Trysting Place	Cecil Milner	In midsummernight mood	3'11"
–B	Paris Fashions	Cecil Milner	Sweet melody; languid; gracious	3'11"
267–A	The Four Horsemen	Ronald Hanmer	Panic; fight; fire; chase	3'5"
–B	Heavy Seas	Ronald Hanmer	Storm; furious mood; Moving agitation	1'31"
	Wheels Within Wheels	Ronald Hanmer	Industrial scenes; machines; railways	1'28"
268–A	Memento D'Amore	Jack Byfield	Seduction; love scene; sentimental melody	2'53"
–B	A Fairy Tale	Hans May	Scene with children; good old times	1'28"
	Prayer	Hans May	Solemn melody; religious mood; peaceful finale	1'30"
269–A	Sports Arena	Wilfred Burns	All sports and Games; Circus and Crowds; Good entrance march	2'53"
–B	Photo Finish	Wilfred Burns	Fast Gallop; Racing scenes; Exciting chase	1'32"
	Toy Town Sports	Wilfred Burns	Children's Gaiety; Light sports march	1'24"
270–A	Three Fanfares (1)	Ronald Hanmer	Ceremonial;	0'50"
	– (2)		Joyous;	0'53"
	– (3)		Tragic	0'58"
–B	Breathless Finish	Ronald Hanmer	Rousing Gallop; Thrilling excitement; Chase	1'27"
	Champions' Parade	Ronald Hanmer	Parade in sports arena; Massed displays; Waving flags	1'27"
271–A	The Chimes of Home	Ludo Philipp	Chiming bells; Exiled nostalgia; Devotional melody	3'5"
–B	Conflict and Destruction	Ludo Philipp	Explosive; Violent; Cataclysmic	1'59"
	Various Effects (1)	Johnny	Side drum roll;	0'4"
	– (2)	Thomas	Trumpet call;	0'5"
	– (3)	Johnny	Harp Glissando	0'2"
	– (4)	Thomas	Harp Glissando soft	0'3"
	– (5)	Johnny	Harp Arpeggio	0'5"
	– (6)	Thomas	Bird Song	0'9"

Catalogue No.	Title	Composer	Situation	Duration min. sec. In	Out
272–A	Title Music: Beginning and End (1)	Wilfred Burns	Majestic; Dramatic; Ceremonial	0'23"	0'14"
	Beginning and End (2)	Wilfred Burns	Dramatic; Tense; Excitement	0'27"	0'11"
	Beginning and End (3)	Wilfred Burns	Appassionata; Melodious; Dramatic	0'25" 0'25"	0'16" 0'16"
	Beginning and End (4)	Wilfred Burns	Lively; Gay; Fast Flippant	0'25"	0'13"
–B	Relentless energy	Wilfred Burns	Relentless; big; Frightening		1'26"
	Hidden Power	Wilfred Burns	Awesome; intense; Dramatic		1'20"
273–A	Goofy Gollie	Mischa Spoliansky	Burlesque; Rhythmic; Comedy		2'56"
–B	Shock-Headed Peter	Ronald Hanmer	Burlesque Chaplinesque; Tragi-Comedy; Circus		3'1"
274–A	Barcarolletta	Mischa Spoliansky	Romantic; Serenade		2'51"
–B	To a Lost Love	Wilfred Burns	Serenade; Sadness; Sympathy; Devotion		3'5"
275–A	In Honeymoon Lane	Hans May	Love Theme; Yearning; Romantic		3'7"
–B	One Summer Day	Reginald King	Romantic; Country Theme; Lovers		3'4"
276–A	Here They Are!	Hans May	Gay March; Variety; Parade; Tin Soldiers		3'6"
–B	Romantic Moment	Wilfred Burns	Love Theme; Longing; Hope; Passion		2'58"
277–A	Eastern Patrol	Hans May	Oriental; parade; ceremonial		3'7"
–B	Short Titles: Beginnings and Ends	Wilfred Burns		In	Out
		A:	Dramatic; Funerals	0'6"	0'9"
	–	B:	Romantic; Dramatic	0'7"	0'8"
	–	C:	Sombre; Death	0'8"	0'8"
	–	D:	Fanfare; Bright; Cheerful	0'8"	0'7"
	–	E:	Urgent; Dramatic	0'6"	0'9"
	–	F:	Fast; Gay; Bright	0'8"	0'8"
	–	G:	Industry; Wheels; Dramatic	0'9"	0'9"
	–	H:	Savage; Floods; Fire	0'8"	0'10"
278–A	Girls From Vienna	Hans May	Viennese Waltz; Ballroom Scenes		3'2"
–B	Dad's Birthday Waltz	Georges Martine	Gay; Fun Fare Seaside Jollity		3'4"
279–A	Time For Romance	Ronald Hanmer	Romantic; Longing; Appealing		3'20"
–B	Spring in Ravenna	Hans May	Serenade; gay; happy; light		3'3"

Catalogue No.	*Title*	*Composer*	*Situation*	*Duration min. sec.*
280–A	Music in the Night	Ludo Philipp	Romantic; nocturne	3′
–B	Peaceful Pastureland	Wilfred Burns	Placid; pastoral; pictorial	3′3″
281–A	Dance Dramatic (Danse Macabre)	Frederick Hollander	Rhythmic; Dramatic; Macabre	3′3″
–B	Abbey Ceremony	Cecil Milner	Noble; Religious; Heroic; Solemn	3′3″
282–A	Play Me Lovely Music	Wilfred Burns	Light Love Theme; Fashion	3′4″
–B	A Fine Weekend	Hans May	Gay Promenade; Happy; Sunshine	3′0″
283–A	Shanghai Incident	Ronald Hanmer	Oriental; Eastern Ceremonial	3′4″
–B	Workers′ Symphony	Hans May	Industry; Wheels; Motion	3′0″
284–A	Box Office	Wilfred Burns	March; Entry or Exit; Theatre Crowds	2′5″
	God Save The King	Arr: G. Martine	National Anthem	0′52″
–B	Merry Market	Ludo Philipp	Lively; Crowds; Jolly; Movement	2′58″
285–A	Portrait of Love	Allan Gray	Love Theme; Passion; Longing	3′0″
–B	Smile My Love	Hans May	Barcarolle; Longing; Nostalgia	3′4″
286–A	Thrills of Spring	Francis Chagrin	Early morning; Flowers; Innocence; Birds-song	2′58″
–B	Gorgeous Hussy	Allan Gray	Coquette; Gay; Light; Dainty	2′52″
287–A	Rippling Down The Mountain	Hans May	Open-Air; Water Falls; Countryside	3′1″
–B	Primrose Dell	Cecil Milner	Light; Entr′acte; Delicate; Out of Doors	2′58″
288–A	Music For Everything Nos. 1 and No. 2.	Hans May	Exposition General Use; Neutral	1′29″ 1′29″
–B	At The Exhibition	Allan Gray	Neutral; Unobtrusive	3′1″
289–A	Swiss Pastures	Willy Walder	Waltz	2′30″
–B	Swiss Maid	Willy Walder	Polka	2′45″
290–A	Peasant Holiday	Ludo Philipp	Rustic; Gay; Lively; Holiday Mood	1′58″
	Lights On	Ludo Philipp	Signature March; Festive Occasions	0′54″
–B	Roundabout Scherzo	Ludo Philipp	Bright; Circus Scenes; Excitement; Busy	2′58″
291–A	Lonely Gypsy	Wilfred Burns	Romantic; Nostalgia	2′56″
–B	Florida Express	Allan Gray	Rhythmic; Light; Wheels; Lively; Movement	3′0″
292–A	St. John′s Eve	Ronald Hanmer	Witches Dance; Suspense; Tense	2′56″
–B	Review of Sports	Ronald Hanmer	Sports; Open-Air; Games	1′16″

Catalogue No.	Title	Composer	Situation	Duration min. sec.
	Speed Trials	Ronald Hammer	Racing; Exciting Chase; Fast Galop	1'34"
293–A	Nine Naughty Gnomes	Hans May	Novelty; Rhythmic; Humoristic; Cartoon	2'57"
–B	Fickle Columbine	Hans May	Light; Fashions; Out of Doors; Coquette	3'0"
294–A	Breton Peasant Lullaby	Francis Chagrin	Country; Light; Sweet; Soothing; Romantic	1'58"
	French Country Dance	Francis Chagrin	Country Holiday; Lively; Gay	0'58"
–B	Rustic Frolic	Francis Chagrin	Gay; Country Holiday; Rural	2'56"
295–A	Idyl in the Clouds	Ludo Philipp	Romantic; Love Theme; Peaceful	3'4"
–B	Nightwatchman's Ghost	Allan Gray	Comedy; Character; Cartoon	2'53"
296–A	Melody in Moccasins	Wilfred Burns	Rhythmic Pizzicato; Fashions; Gay; Modern; Strings	2'54"
–B	My Lady Provokes	Wilfred Burns	Flirtation; Love Scenes; Fashion; Romance	2'58"
297–A	Buffoon Serenade	Ludo Philipp	Comedy Serenade; Clowns; Zoo	3'2"
–B	Dreaming of a Kiss	Wilfred Burns	Romantic; Nostalgic; Rhythmic; Fashions	3'2"
298–A	Suite for Organ	Peter Thomas		
	1. Maestoso			2'2"
	2. Andante Cantabile			0'50"
–B	Suite for Organ	Peter Thomas		
	3. Maestoso			0'45"
	4. Maestoso			0'21"
	5. Largamento (A)			0'12"
	6. Largamento (B)			0'12"
	7. Adagio			0'30"
	8. Lento			0'20"
	9. Andante Cantabile (A)			0'10"
	10. Andante Cantabile (B)			0'12"
299–A	Souvenir De Johann Strauss	Wal-Berg	Spring;River Scene; Fashion	2'50"
–B	Danse Des Etoiles	Wal-Berg	Romantic;Fashion; Light Interest	2'55"
300–A	Rondo Giubilante	Francis Chagrin	Activity; Neutral; Display	3'10"
–B	Bearskins & Busbies	Wilfred Burns	Military; Martial; Circus; Sports	3'02"
301–A	Tambourin (d'apres Rameau)	Wal-Berg	Children; Playful; Frolic; Spring	2'52
–B	La Folle Ronde	Wal-Berg	Sinister; Dramatic; Excitement	3'04
302–A	Muriella	R. Martin	Modern Love Theme; Fashions	3'07"
–B	Sirenade	R. Martin	Romantic; Storm; Pathos	3'08"

Catalogue No.	Title	Composer	Situation	Duration min. sec.
303–A	Carnival of Joy	Allan Gray	Neutral; Nostalgia; Longing	3'10"
–B	Vive La Polka	Allan Gray	Gay; Lively;	2'58"
304–A	Caprice on Tiptoe	Ludo Philipp	Fashions; Romantic; Light Interest; Ballet	3'07"
–B	The Painted Veil	Ludo Philipp	Eastern; Romantic; Anguish	3'08"
305–A	Parlour Game	R. Martin	Comedy; Light Interest Fashions	2'59"
–B	Strings in the Strand	Wilfred Burns	Modern; Fashion Plate Fun	2'51"
306–A	Exuberance	Francis Chagrin	Joyful; Exuberance; Youth	2'56"
–B	The Mamelukes	Ludo Philipp	Eastern; Caravan; Native; Oriental	2'49"
307–A	Bobbins and Spindles	Ronald Hanmer	Light; Industrial; Movement	1'16"
	Wheels of Industry	Ronald Hanmer	Business Activity	1'32"
–B	Playground Frolics	Ludo Philipp	Children; Light; March; Happiness; Circus	1'31"
	Entry to Hades	Ludo Philipp	Funeral March; Death; Solemn	1'39"

SOUND EFFECTS

Catalogue No.	Situation	Duration min. sec.
C.B.L. 1–A	**Bells**	
	1. Monastery Bells	0'30"
	2. Church Bells•	0'30"
	3. Three Bells	1'20"
	4. Clocktower Bell	0'15"
–B	**Bells**	
	1. Train-Bell	0'15"
	2. Telephone Bell	0'25"
	3. Horse Bell	0'15"
	4. Gong	0'15"
	5. Lunch Assembly Bell (Peasant)	0'25"
	6. Door Bell	0'15"
	7. Bicycle Bell	0'15"
	8. Fire Engine Bell	0'20"
C.B.L. 2–A	**Aeroplanes**	
	1. Single Plane in Flight	0'20"
	2. Heavy Bomber in Flight	0'25"
	3. Three Planes in Flight	0'20"
	4. Warming-up of Engine	0'25"
	5. Bomber Squadron	1'0"

–B	**Car & Boat Engines**	
	1. Car Engine (Continuous)	0'50"
	2. Car Starting-up and Moving Off	0'15"
	3. Car Door	0'5"
	4. Car Arrives and Stops	0'15"
	5. Single Cylinder Motor Boat	0'30"
	6. Motor Torpedo Boat	0'30"
	7. Motorcycle Arrives	0'20"
C.B.L. 3–A	**Crowd Noises**	
	1. Crowd of approximately 1,000 people	0'45"
	2. Crowd including Whistling	0'45"
	3. Restaurant Noises	0'40"
	4. Organ Grinder. Roundabout	0'40"
– B	1. Street Noises with Trams	1'0"
	2. Harbor Noises	1'0"
	3. Fire Engine en route	1'0"
C.B.L. 4–A	**Animals**	
	1. Lions	0'40"
	2. Cat	0'25"
	3. Horse	0'20"
	4. Seagulls	1'0"
–B	**Birds and Animals**	
	1. Cuckoo	0'25"
	2. Cock	0'20"
	3. Dogs (Various)	1'0"
	4. Dog Growling	0'20"
	5. Cows	0'40"
C.B.L. 5–A	**Various**	
	1. Machine Guns	0'15"
	2. Rifle	0'15"
	3. Motor Cycle Races	0'45"
	4. Sleigh Bells	0'30"
	5. Steam Engine	1'0"
–B	**Nature**	
	1. Storm	0'40"
	2. Thunder	0'25"
	3. Wind	0'45"
	4. Waves Breaking on Shore	0'40"
	5. Rain	0'30"

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Directed by: BILLY MUNN

Catalogue No.	*Title*	*Composer*	*Description*	*Duration min. sec.*
C.B.L. 34–A	Beside You	Barnes, Field & Hall	Slow Fox-trot	2'51"
–B	Cuban Beguine	Francis Chagrin	Beguine	2'52"
C.B.L. 35–A	Music in the Night	Ludo Philipp	Slow Fox-trot	3'11"
–B	Always Romantic	Allan Gray	Slow Fox-trot	2'58"
C.B.L. 36–A	I'm So Lonesome To-night	Francis Chagrin	Slow Fox-trot	2'55"
–B	Square Four	Billy Munn	Quickstep	2'59"
C.B.L. 37–A	Jazz Interlude	Billy Munn	Fox-trot	2'46"
–B	Swing Doors	Allan Gray	Fox-trot	2'54"

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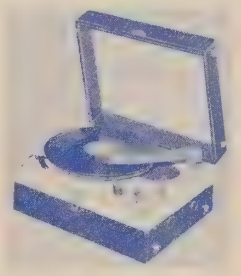

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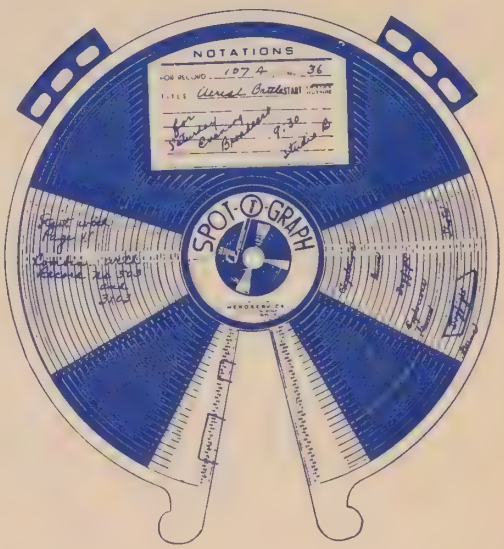

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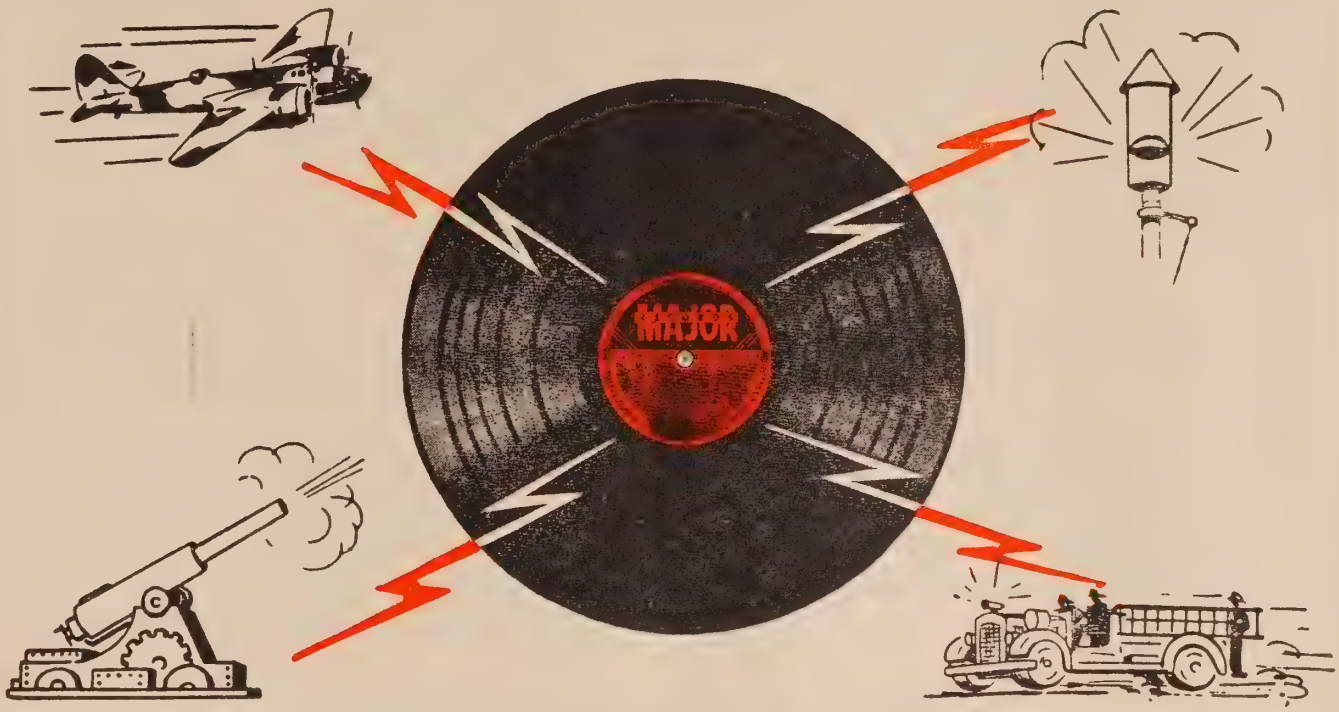

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THE ULTIMATE IN SOUND EFFECTS

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Thomas J. Valentino, Inc.

150 WEST 46th STREET • NEW YORK 19, N. Y.

Circle 6-4675

Foreword

Pioneers in sound effects, we present our 1950 catalog—the greatest listing of sound effect records we have ever been privileged to offer.

Years of experience have taught us how to assemble in one compact, versatile group, EVERY SOUND our users want! Often, one record can serve several purposes simply by speeding or retarding its tempo; by increasing or subduing its volume; or by blending it with a second record (using two pick-ups simultaneously). With this flexibility, it is unnecessary to buy several records for similar sounds—and expensive duplication is avoided. Note the many "tips" in this catalog.

Other features of MAJOR SOUND-EFFECT RECORDS:

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- May be played on any phonograph or turntable
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- Immediate service on every order

You may find it wise to order the entire catalog, and have on hand every Major Sound Effect! Scores of Radio Stations, Dramatic Groups, Movie Makers and Music Stores maintain a complete file of MAJOR SOUND EFFECT RECORDS. Write us your needs today!

THOMAS J. VALENTINO, Inc.

150 WEST 46th STREET -:- NEW YORK 19, N.Y. -:- Circle 6-4675

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PRICE: $2.00 per record
F.O.B. New York, N. Y.

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PATRIOTIC:
(See Airplanes, Air-Raids, Battle, Bombs, Bugle Calls, Cash Register, Drum Rolls, Fanfares.)

PEOPLE:
(See Applause, Baby Crying, Bon Voyage, Celebration, Cheering, Children, Confusion, Crowds, Indians, Laughing Man, New Year's Noise, Parade, Screams, Traffic, Voices.)

PHONES ..... 5025 B
PIANO, AUTOMATIC ..... 4029 B
(See also Street Piano)
PITCHED BATTLE ..... 5011 A
PLANES (See Airplanes)
PLAYING CHILDREN ..... 4005 B, 5034 B
PNEUMATIC HAMMER ..... 5042 A
POLICE DOG ..... 5026 B
POLICE SIREN ..... 5004 A
POLICE SQUAD CARS ..... 5004 B
POM-POM GUNS ..... 5024 B
POOL ROOM ..... 5054 B
PRESS, FEED PUNCH ..... 5044 B
PRESS, NEWSPAPER ..... 5038 A
PRISON SIREN ..... 5046 B
PROPELLERS, PLANE ..... 5039 A

QUIZ PROGRAM:
(See Applause, Bells, Excitement, Klaxon Horn, Laughing Crowd, etc.)
NOTE: An ingenious question, or an entire quiz program — might be a challenge of the contestant's ability to recognize the Animal Sounds, Bird Calls, or any other effects in this Catalog!

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RADIO TUNE-IN ..... 5044 A
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Confusion ..... 5002 A

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REVERIE THEME ..... 5063 A
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With Chickens ..... 4021 A

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SCREAMING WOMEN ..... 5001 B

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(See Boats, Harbor Effects, Surf, Water Laps.)

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SHIP'S BELL ..... 5025 A

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4002 A AUTOMOBILE EFFECTS AND SURF (4 cuts)

(1) Auto starts, runs ..... :45
The sound of a car approaching—or driving off in the distance—is easily effected by fading this cut in, or out, as desired. Also see 5041 A & B.

(2) Auto skids, crashes, and occupants scream ..... :07
Crowd gathers ..... :15

(3) Ambulance bell with siren ..... :22
Also suitable as Squad Car bell and siren.

(4) Surf 1:33
At low volume, the tide washing over a beach.
At medium volume, the rolling surge of the surf.
At high volume, the crash of high waves in a storm.

4002 B FOX HUNT (Continuous) 3:00
The gallop of horses . . . the baying of hounds . . . the blowing of bugles . . . in a unique reproduction of a genuine hunt. One of the only effect extant.

4003 A APPLAUSE (2 cuts) ..... each cut 1:30
Ideal for theatrical, vaudeville, opera, other scenes where spirited, resounding applause is desired.

4003 B MACHINE GUNS (3 cuts) each cut :49

(1) Machine Gun Fire
Rapid-fire, light, Japanese type.

(2) Anti-Aircraft
Authentic reproduction of anti-aircraft fire.

(3) Machine Gun Fire
The staccato ping-ping-ping of a 50-mm. machine gun.

4004 A BOAT WHISTLES (10 cuts) each cut :05 to :14
Here are the blasts and welcomes for boats arriving . . . and the farewells and whistles of boats leaving . . . the boom and echo of huge steamers . . . and the shrill sounds of smaller river-boats.

4004 B AIRPLANE CRASHES (5 cuts) each cut :15
The plane zooms earthward . . . the wind whistles thru its struts . . . then—crash!

4005 A COWS & CALVES (Continuous) 2:55
Mooing and bawling, exactly as heard in a barnyard. Perfect for rural, western scenes.

4005 B CHILDREN PLAYING (2 cuts) (1) 1:45, (2) 1:35
Boys and girls, laughing, shouting, playing. At low volume, it resembles the sound as heard from a third floor window. At medium volume, it is immediate. The sounds are punctured with yells rather than words—hence, may be used for any country, any language.

4021 A CHICKENS & ROOSTERS (Continuous) 3:00
Excellent for farm and barnyard spots, this recording serves equally well for background or full-volume chicken-yard sequences.

4021 B CASH REGISTER (13 cuts) (Quick Cued) ..... each cut :02 to :13
Marked for quick cues this unusual record brings you all cash-register effects! The opening and closing of drawer . . . opening drawer, depositing change, closing drawer, opening drawer, making deposit, taking change, closing. Essential to all store scenes. Also good on cash-raising programs!

4022 A CRICKETS & FROGS (Continuous) 3:00
The chirping of crickets and croaking of frogs in the dead of night.

4022 B WATER WELL DRILLING (3 cuts)
Equally suitable as an Oil Well Drill.

(1) Drilling, with Diesel Engine in background :10

(2) Drilling, with Diesel Engine in background :07

(3) Continuous cut, of drilling with Diesel Engine in background 1:45

4023 A AIR-RAID SIRENS (2 cuts)
Here they are! The actual sirens used in air raids, recorded in London, in an authentic recording.

(1) The Alert 1:08
(2) The All-Clear 1:35

4023 B JUNGLE SOUNDS (3 cuts)
Also ideal for circus scenes, zoos, etc.

(1) Monkeys ..... :57
(2) Birds, jungle background 1:00
(3) Herd of elephants ..... :25

4024 A LAUGHING MAN (Continuous) 3:00

4024 B LAUGHING MAN (Continuous) 3:00
Excellent "teaser" for comedy shows, "fun houses".

4027 A ONE DOG, BARKING (3 cuts) (1) 1:05, (2) 1:00, (3) :60

4027 B SUBMARINE—DESTROYER BATTLE (3 cuts)
One of the hard-to-find effects!

(1) Orders (in Esperanto) — sighting, periscope, loading torpedo, firing ..... :45

(2) Naval Engagement—Commands, firing of big guns, the boom as ship is struck, shouts and cries of men, water rushing in 1:15

(3) Blast of Depth Charge ..... :08

4028 A ANIMAL SOUNDS (7 cuts)

Eerie cries and screeches, ideal for Shakespearean works such as "Macbeth", and for mystery plays.

(1) Owl screeches ..... :23
(2) Cat screeches ..... :17
(3) Frog calls ..... :12
(4) Grimalkin Cat ..... :10
(5) Hedge Hog ..... :10
(6) Harpy cries ..... :10
(7) Harpy cries ..... :10

4028 B ROOSTER CROWING (Continuous) 2:15

4029 A JOYOUS CHURCH BELLS (Continuous) 3:00

The appealing peal of church bells—for weddings, for the Armistice, to introduce clergymen, as background for church settings, etc.

‡4029 B AUTOMATIC PIANO (with xylophone effects) 3:00

Nickel falls in slot; then, "IF I CAN'T GET THE SWEETIE I WANT". ‡(Recording license by Harry Fox, Agent & Trustee)

4070 A THUNDER & RAINFALL (Continuous) 3:00

Two sharp cracks of thunder (quick cued) precede the rainfall, which graduates into a drenching downpour and occasional rumble of thunder.

4070 B EXCITED CROWD (Continuous) 2:55

An angry crowd booes, hisses, yells . . . just the sounds for a foul in a fight, an unpopular political candidate, a tough umpire's decision, a riot, etc.

5000 A EXCITED CROWD (Continuous) 2:55

The excitement that follows a home run or touchdown.
Crowd at R. R. Station as celebrity is due to arrive.
Community crowd after momentous announcement, etc.

5000 B CHEERING CROWD, APPLAUSE (2 cuts)

(1) Cheering Crowd 1:45
(2) Heavy Applause 1:35

By using two pick-ups, both cuts can be played simultaneously, giving the effect of cheering AND applause, such as a dramatic announcement by a great leader might evoke; or the result of a brilliant strategic play in any sport that merits applause as well as cheers.

5001 A BABY CRYING (Continuous) 2:55

The Irritated cry of a baby who might have been rudely awakened by an intruder . . . forced to eat something it didn't want . . . or frightened by an explosion, as in an air raid.

5001 B WOMEN SCREAMING (Continuous) 2:55

The terrifying scream; first, of one woman . . . then three women . . . and finally, an entire group of women. Each may be used by itself, or all in a gradual, climactic build-up.

5002 A CONFUSION, VOICES (Continuous) 2:55

Another of the many-purpose Major Records! This sound of general confusion represents the jury in a courtroom scene, a small night-club floor (between dance numbers), social gatherings, etc., with remarkable realism.

5002 B LAUGHING CROWD (Continuous) 2:55

The spontaneous laughter of a delighted audience . . . in a theatre . . . at a broadcast, etc.

5003 A AUTOMOBILE HORNS (11 cuts) each cut :06 to :15

Virtually every imaginable type of horn is represented in this group: from a 1907 squeak to that of the latest limousine. The horns of trucks and buses—bulb horns, air horns, vibrators, etc.

5003 B SIGNALS (2 cuts)

(1) Telegraph Key 1:45
An exciting effect with which to open and close news broadcasts. Perfect for telegraph and train scenes of course.

(2) Radio Beam 1:50
This effect often used in seafaring scenes, is also ideally adaptable to introduce flash news.

5004 A BELL & SIRENS (4 cuts)

(1) Automatic Fire Alarm Bell ..... :15
(2) Police Siren ..... :52
(3) Motorcycle start with Siren ..... :14
(4) Fire Siren ..... :35

5004 B FIRE ENGINES & SQUAD CARS (5 cuts)

(1) Fire Engines coming to stop ..... :17
(2) Fire Engines pumping ..... :39
(3) Fire Engines departing ..... :26
(4) Fire Engines passing by ..... :25
(5) Police Squad Cars with Siren coming to stop ..... :23

5005 A TRAFFIC NOISES (Continuous) 3:00

Recorded in Times Square, New York; this effect can be played at low volume to simulate traffic in a small city. At normal volume, it brings the true sounds of heavy traffic in a teeming metropolis.

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5005 B CLOCK STRIKING & CHURCH BELL (3 cuts)

(1) BIG BEN striking 12 strokes ..... :53
(2) BIG BEN striking quarter hour ..... :12
(3) Church Bell tolling ..... :55

5006 A WIND (Continuous) 3:00

The natural variations in intensity may be heightened to suit the occasion—for example: at low level, only a mild breeze is audible; whereas at loud level, a storming, raging wind whips around a house or barn.

5006 B RAINFALL (Continuous) 3:00

Rain—really rain! At low level, the patter of a Spring Shower; at loud level, a thorough, soaking downpour.

5007 A RIFLE SHOTS (6 cuts)

For battle scenes, gangster fights, civil war or revolutionary outbreaks, these shots (some of the bullets glancing off walls) are superb.

(1) 12 ricochetting shots ..... :30
(2) 3 ricochetting shots ..... :03
(3) One quick and two quick ricochetting shots ..... :07
(4) Distant rifle shots with echoes ..... :15
(5) Mixed Rifle & Pistol shots with hand Grenade Bursts ..... :30
(6) Mixed Rifle & Pistol shots with hand Grenade Bursts ..... :40

5007 B MARCHING FEET, RACING CARS (2 cuts)

(1) Marching Feet 1:15
Here, in unison, at a normal pace, is the tramp, tramp of a troop movement.
(2) Racing Cars 1:05
The whiz of several cars racing down a highway! By fading in and out, the effect of racing around a track is easily obtained.

5008 A FAST PASSENGER TRAIN (3 cuts)

(1) Whistle ..... :08
(2) Train running, continuous, with prominent clicking of wheels 2:35
(3) Whistle, one short, two long ..... :06
By mixing (1) or (3) with (2), the clicking wheels and the whistling of the train are heard together.

5008 B HORSES (4 cuts)

(1) Horse and wagon ..... :58
At fast tempo, the effect of horse and carriage is simulated.
(2) Horses gallop by ..... :58
(3) One horse gallops by at a fast clip ..... :15
By blending cuts (2) and (3), the sound of a group chasing a horse is effected.
(4) Fast gallop of one horse ..... :07

5009 A PARADE (Continuous) 3:00

Recorded on Broadway, this authentic parade effect is replete with drums, band, marching and all the sounds of a real parade.

5009 B DOGS & SHEEP (2 cuts)

(1) Dog Kennel 1:05
The barking of a group of dogs in a Kennel.
(2) Sheep ..... :55
The baa-ing of sheep.

5010 A MACHINE GUNS & SHELL BURSTS (7 cuts)

(1) Machine Gun, rapid fire ..... :22
(2) Single machine gun burst ..... :03
(3) Single machine gun burst ..... :04
(4) Single machine gun burst ..... :06
(5) Single whistling shell and burst ..... :05
(6) Single whistling shell and explosion ..... :07
(7) Continuous whistling shells and explosions ..... :30
When played with 5045A, the sound of a daytime battle is obtained.

***5010 B FANFARES (9 cuts, all different) (Quick-Cued)**

(1) End title music ..... :14
A lavish ending by a brass section.
(2) Opening music ..... :03
A smart opening by a group of horns.
(3) Musical fanfare ..... :08
Similar to newsreel signatures.
(4) Full orchestral ending ..... :22
(5) Short orchestral ending ..... :05
(6) Orchestral grand finale ..... :07
(7) Full orchestral end music ..... :06
(8) Full orchestral end music ..... :09
(9) Full orchestral end music ..... :07

* Music in Public Domain

5011 A BATTLE (Continuous) 3:00

Machine guns, whistling shells, falling shrapnel, bursting grenades, rifle fire—all combine to make this a most realistic battle!

***5011 B FANFARES (8 cuts) (Quick-Cued)**

Each one different, each one unique, these fanfares are especially suitable as end title music.

(1) Orchestral ending ..... :08
(2) Newsreel ending ..... :07
(3) Orchestral ending ..... :08
(4) Extended closing ..... :10
(5) Orchestral closing ..... :07
(6) 3 Trumpets ..... :04
(7) Several Trumpets ..... :03
(8) 3 Trumpets, Drums & Orchestral finale ..... :05

* Music in Public Domain

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***5012 A STREET PIANO, "TOREADOR SONG" (CARMEN) 2:55**

The real Hurdy-Gurdy, exactly as it sounds in New York, or any other city.

* Music in Public Domain

†5012 B CALLIOPE PLAYING "ROYAL DECREE" MARCH 2:55

The calliope! Essential to carnival scenes, merry-go-rounds, pleasure-bound riverboats, etc.

† Licensed by A.S.C.A.P.

***5013 A STREET PIANO, "ONWARD CHRISTIAN SOLDIERS" 2:55**

The Hurdy-Gurdy version of this classic.

* Music in Public Domain

***5013 B CALLIOPE, "ENTRY OF THE GLADIATORS", (THUNDER & BLAZES) MARCH 2:55**

A stirring, rhythmic march for circus, carnivals, etc.

* Music in Public Domain

***5014 A STREET PIANO Hurdy-Gurdy 2:55**

This number is **"LES MILLIONS D'ARLEQUIN"** (DRIGO'S SERENADE).

* Music in Public Domain

***5014 B CALLIOPE, "VALSE BLEUE" 2:55**

* Music in Public Domain

†5015 A STREET PIANO, "EAST SIDE, WEST SIDE" 2:57

The favorite Hurdy-Gurdy tune, exactly as it sounds on the streets of New York.

† Licensed by A.S.C.A.P.

5015 B CALLIOPE, *"OLD BERLIN" MARCH AND † "OH YOU CIRCUS DAYS" 3:00

* Music in Public Domain
† Licensed by A.S.C.A.P.

***5016 A BUGLE CALLS, U. S. Army and Navy, No. 1 (8 cuts)**

(1) Recall ..... :07
(2) To the colors (Army), Morning colors (Navy) ..... :25
(3) Retreat ..... :20
(4) Mess (Army) ..... :20 Spread Mess Gear (Navy) ..... :12
(5) General Quarters (Navy) ..... :06
(6) Silence (Navy), Attention (Army) ..... :03
(7) Commence Firing (Army), Commence Coaling (Navy) ..... :04
(8) Cease Firing (Army), Knock off Coaling (Navy) ..... :03

* Music in Public Domain

***5016 B BUGLE CALLS, Army, No. 2 (4 cuts)**

(1) Guard Mounting ..... :10
(2) Taps ..... :25
(3) Taps with echo ..... :28
(4) Officers' Call ..... :06

* Music in Public Domain

***5017 A BUGLE CALLS, U. S. Army and Navy, No. 3 (8 cuts)**

(1) Boots and Saddles ..... :08
(2) To Arms (Army), Torpedo Defense Quarters (Navy) ..... :12
(3) To Horse ..... :05
(4) Reveille ..... :15
(5) Drill ..... :05
(6) Tattoo ..... :15
(7) First Call ..... :08
(8) First Call ..... :07

* Music in Public Domain

***5017 B BUGLE CALLS, U. S. Army and Navy, No. 4 (8 cuts)**

(1) Rogue's March ..... :16
(2) Call to Quarters ..... :18
(3) Charge (Army), Man Overboard (Navy) ..... :06
(4) Fix Bayonets ..... :09
(5) Commander In Chief (Navy), General's March (Army) ..... :19
(6) Dismiss (Navy) ..... :10
(7) Assembly (Army), Division Call (Navy) ..... :09
(8) Adjutant's Call ..... :09

* Music in Public Domain

5018 A ANIMAL ROARS (10 cuts) (Quick-Cued)

(1) Tiger Roaring ..... :15
(2) Tiger Roaring and Snarling ..... :18
(3) Lion Roaring ..... :11
(4) Orangutan ..... :13
(5) Chimpanzee and Orangutan ..... :10
(6) Chimpanzees and Orangutans ..... :13
(7) Gibbering Apes ..... :04
(8) Gibbering Gibbon ..... :03
(9) Gibbon Jabbering ..... :08
(10) Lion Roaring ..... :27

5018 B BABIES CRYING (3 cuts)

(1) Babies in Maternity Ward before feeding time 1:25
(2) Two Babies; One crying hard and other just slightly ..... :37
(3) Two Babies; One in background ..... :50

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***5019 A FANFARES, MUSICAL (10 different cuts) (Quick-Cued)**

For your convenience, this record is marked with quick-cues.

(1) Royal Fanfares ..... :30
(2) Court Fanfares ..... :17
(3) Court Fanfares ..... :10
(4) Trumpet Fanfares ..... :14
(5) Court Fanfares ..... :15
(6) Finale ..... :10
(7) Court Finale ..... :11
(8) 3 Trumpets Fanfare ..... :03
(9) Finale ..... :03
(10) Dramatic Fanfare ..... :07

* Music in Public Domain

5019 B PLANES, TRI-MOTOR AND SINGLE MOTOR (6 cuts) (Quick Cued)

(1) Start of Motors ..... :08
(2) Start of Motors, idling and take-off ..... :25
(3) Twin-Motor plane takes off (:18) with a quick cue into cut 4.
(4) Zooming thru the air ..... :28
(5) Twin-Motor landing from a distance, taxiing and idle to stop ..... :35
(6) Start of Single-Motor Plane, momentary idling and quick take-off ..... :15

5020 A EARTHQUAKE AND AVALANCHES (5 cuts)

(1) Earthquake rumbling ..... :40
(2) Avalanche and crackling fissures of earth ..... :20
(3) Crumbling walls and avalanche ..... :18
(4) Lava ..... :20
(5) Small avalanche, rocks and earth ..... :25

This sound is often used to simulate the effect of a coal mine disaster. It is also perfect for a follow-up to whistling shells in air raid scenes.

5020 B TRAINS (6 cuts) (Quick-Cued)

(1) Whistle ..... :06
(2) Whistle and bell ringing coming into station and stopping ..... :27
(3) Whistle, train leaving station with click of wheels ..... :25
(4) Train coming into station and stopping with bell ring, sound of exhaust :23
(5) Whistle, leaving station with bell ringing and chugging away ..... :36
(6) Freight train with locomotive pushing and chugging ..... :32

5021 A AIRPLANE (3 cuts) (Quick-Cued)

(1) Start Motor with sound of reviving motor and take-off ..... :27 with quick cue into cut 2.
(2) Plane in flight 1:37

This continuous sound is the noise of the plane as heard by passengers inside. Shifting wind changes are discernible. By fading in and out, the effect of a plane approaching, passing overhead, and flying away may be obtained.

(3) Landing and coming to stop ..... :30

5021 B NEW YEAR'S NOISE (Continuous) 3:00

Horns, crowds, shouts, make this gay scene suitable for Armistice, Mardi Gras, New Year's and other celebrations.

5022 A MONKEY ORGAN (4 cuts)

Another of those hard-to-find sound effects for which MAJOR RECORDS is famous.

†(1) This Little Piggie went to Market (Song) ..... :40
(Crawford Music)
*(2) Wearing of the Green ..... :40
*(3) Miserere (Il Trovatore) ..... :40
*(4) Polish Kracavick (Polka) ..... :40

† Licensed by A.S.C.A.P.
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5022 B MONKEY ORGAN (4 cuts)

*(1) Il Trovatore ..... :40
†(2) There's Something about a Soldier (March) ..... :40
(Mills Music)
†(3) My Song of the Nile (Waltz) ..... :40
(Witmark)
*(4) Polish Kracavick (Polka) ..... :40

* Music in Public Domain
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5023 A BUS, STEAMSHIP (2 cuts)

(1) Greyhound Bus leaving with sound of air-brake release, car starts and continuous running ..... :40

To get sound of bus stopping, gradually stop the turn table.

(2) Steamship sailing, with crowds waving goodbye and sound of Chinese Gong and boat whistle blowing ..... :45

5023 B FOREST FIRE (Continuous) 3:00

Flames crackling, trees snapping, etc.

5024 A CLOCK STRIKING (3 cuts)

(1) Mantle-piece Clock, 1 to 12 strokes ..... :25
(2) Grandfather's Clock, 1 to 12 strokes ..... :25
(3) Clock strikes, 1 to 12 strokes ..... :20

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5024 B GUN SHOTS, NAVAL, ANTI-AIR, ANTI-TANK (6 cuts)

(1) 16-inch Naval Gun Shot ..... :02
(2) 16-inch Naval Gun Shot ..... :02
(3) 16-inch Naval Gun Shot ..... :03
(4) 16-inch Naval Gun Salvos ..... :35
(5) Anti-Aircraft Guns (Pom-Pom Type) .. :40
(6) Anti-Tank Guns bombardment ..... :40

5025 A BELL, GONG (5 cuts)

(1) Ship Bell with quick cues, here are 1, 2, 3, 4, 5, 6, 7 and 8 bells ..... :50
(2) Chinese Gong, 1 stroke ..... :02
(3) Chinese Gong, 2 strokes ..... :07
(4) Chinese Gong, 3 strokes ..... :16
(5) Large Hindu Gong, 2 strokes ..... :20

5025 B BELL, BUZZER, TELEPHONING (9 cuts)

(1) Telephone Bell, 2 rings ..... :07
(2) Telephone Bell, 2 rings ..... :08
(3) Automatic Bell, 3 rings ..... :13
(4) Telephone Buzzer, 2 buzzes ..... :05
(5) Door Bell, 2 rings ..... :05
(6) Door Buzzer, 2 buzzes ..... :02
(7) Door Buzzer, 2 buzzes ..... :05
(8) Dial number, busy signal, close phone :12
(9) Pick up phone, dial number, sound of ringing thru wire ..... :20

5026 A AIR RAID (Continuous) 3:00

Alert Sirens. Planes, Planes overhead, Bursting Bombs, Building crashing, Glass Splinters, and All Clear....3:00 These sounds were recorded during an Air Raid in London, then cut to fit record.

5026 B WOLF, POLICE DOG (6 cuts)

(1) Wolf Howl ..... :10
(2) Wolf Howl with three short barks ..... :10
(3) Wolf Howl with two short barks ..... :05
(4) Young Police Dog barking ..... :20
(5) Young Police Dog yipping and whining ..... :20
(6) Young Police Dog struggling with intruder ..... :20

***5027 A LITTLE MUSIC BOX (4 cuts)**

(1) Martha ..... :25
(2) Ben Bolt ..... :33
(3) Forget-Me-Not (Waltz) ..... :24
(4) Thousand and One Nights (Waltz) .. :25

* Music in Public Domain

***5027 B LITTLE MUSIC BOX (4 cuts)**

(1) Thousand and One Nights (Waltz) .. :25
(2) My Beautiful River ..... :25
(3) Chimes of Normandy ..... :23
(4) All For Joy (Polka) ..... :25

* Music in Public Domain

5028 A DIVE BOMBERS (Continuous) 3:00

This effect, of zooming and diving planes, is invaluable for war scenes and, when combined with Air Raid and whistling shell effects, simulate the exact sounds of a city under fierce air attack.

5028 B TOM-TOMS (2 cuts)

(1) Single Tom-Tom, African Signal Drum 1:05
(2) Tom-Toms, African Savage Ceremonial Dance 1:15

5029 A DRUM ROLLS (8 cuts)

Drum Rolls, like Naval Salvos and certain other sounds, are extremely difficult to record. Painstaking care and countless experiments were made before these accurate true-to-life sounds were so effectively obtained.

(1) Tenor drum open roll ..... :08
(2) Tenor drum open roll ..... :12
(3) Tenor drum open roll ..... :18
(4) Tenor drum open roll, with cymbal ending ..... :12
(5) Snare drum closed roll ..... :08
(6) Snare drum closed roll ..... :12
(7) Snare drum closed roll ..... :18
(8) Snare drum closed roll, with cymbal ending ..... :12

5029 B DRUM ROLLS (2 cuts)

(1) Introduction roll off in 6/8 March 1:20
(2) 16 Bar introduction, including roll off 2/4 March Time 1:20

5030 A DRUM ROLLS (2 cuts)

(1) Regulation Street March 1:04
(2) Funeral Procession 1:27

5030 B DRUM ROLLS (6 cuts)

(1) Snare drum roll, rim-shot ending ..... :10
(2) Snare drum roll, cymbal ending ..... :10
(3) Snare drum roll, bass drum ending .... :10
(4) Snare drum roll, rim-shot and cymbal ending ..... :10
(5) Long snare drum roll for execution .... :40
(6) Long open tenor drum roll for execution ..... :43

Note: The figures on right hand side of each cut denote its duration. Thus 1:10 means, one minute, 10 seconds.
Note: The letters "A" and "B" denote the two sides of each record.

5031 A SUBWAY TRAIN & TURNSTILES (7 cuts) (Quick-Cued)

(1) Local pulling into station ..... :18
(2) Express roaring by station ..... :16
(3) Local pulling away from station ..... :20
(4) Local cars coming in station ..... :22
(5) Local cars going away from station ..... :28
(6) One Turnstile ..... :03
(7) Turnstiles ..... :30

To effect the sound of a subway station, combine cuts (1) and (7).
Courtesy of Interboro Rapid Transit Co., Inc., N. Y.

5031 B ELEVATED TRAIN & TURNSTILES (7 cuts) (Quick-Cued)

(1) Local cars pulling into station ..... :15
(2) Express roaring by station ..... :20
(3) Local cars pulling away from station ..... :23
(4) Local cars coming in station ..... :22
(5) Local cars going away from station ..... :28
(6) One turnstile ..... :02
(7) Turnstiles ..... :30

Courtesy of Interboro Rapid Transit Co., Inc., N. Y.

5032 A WATER LAPPING & SWISHING (Continuous) 3:00

This sound is also excellent to indicate the paddling of a canoe.

5032 B SURF (Continuous) 3:00

With lap and wash of water.

5033 A INDIANS (3 cuts)

(1) Indian yells and war cries ..... :18
This effect gives you the sound of Indians preparing for an attack.
*(2) Indian War Dance (Gourds, Rattles & Tom-Toms) ..... :30
*(3) Indian Feast Dance (Gourds, Rattles & Tom-Toms) ..... :15

* Music in Public Domain

5033 B EXPLOSIONS (12 cuts) (Quick-Cued)

All sounds on this record were recorded in London. The variety and flexibility are such, that almost any Air Raid explosion desired will be found here.

(1) Anti-Aircraft explosion with puffs of shrapnel (155 mm.) ..... :15
(2) Anti-Aircraft explosion with puffs of shrapnel ..... :12
(3) Explosion ..... :03
(4) Explosion ..... :02
(5) Whistling Incendiaries ..... :07
(6) Whistling Incendiaries with explosion :07
(7) Background of Anti-Aircraft gun (155 mm.) ..... :03
(8) Background of Anti-Aircraft ..... :30
This is London! An actual recording of the sounds of Anti-Aircraft guns firing all over the city.
(9) Explosions of Anti-Aircraft guns ..... :12
(10) Loud Explosion ..... :10
(11) Whistling Shells and 2 Bursts ..... :06
(12) 1,000 lb. Bomb Whistling, and 2 Bursts ..... :10

5034 A GASOLINE PUMP (2 cuts)

(1) Gasoline pump filling 6 gallons with tinkle of bell ..... :40
(2) Ford, Model A, start, shifting of gears, continuous running and coming to stop 1:30
The effects as heard INSIDE the car . . . or, of a car approaching from a distance.

5034 B CHILDREN IN PLAYGROUND (Continuous) 3:00

Hall bell sounds in background; children lining up, march into classroom.

5035 A MOTORCYCLES (7 cuts) (Quick-Cued)

(1) Motorcycle starts, shifts gears, pulls away ..... :15
(2) Motorcycle coming to stop with siren ..... :11
(3) Motorcycle starts, shifts gears, pulls away ..... :18
(4) Motorcycle coming to stop with screeching brakes and sirens blowing ..... :15
(5) Two motorcycles start, shift gears, pull away ..... :17
(6) Two motorcycles coming to stop, brakes screeching, sirens blowing ..... :15
(7) Two motorcycles passing by, sirens screaming ..... :12

5035 B SQUAD CARS (10 cuts) (Quick-Cued)

(1) Car starts, shifts gears, pulls away ..... :17
(2) Car coming to stop, brakes screeching ..... :05
(3) Car starts, shifts gears, pulls away ..... :17
(4) Car coming to stop, brakes screeching ..... :08
(5) Car starts, shifts gears, pulls away ..... :19
(6) Car stops, brakes screeching ..... :10
(7) Car starts, shifts gears, pulls away ..... :12
(8) Squad car coming to stop with siren and screeching brakes ..... :11

(Continued on next page)

Note: The figures on right hand side of each cut denote its duration. Thus 1:10 means, one minute, 10 seconds.
Note: The letters "A" and "B" denote the two sides of each record.

(Continued from previous page)

(9) Squad car passing by with siren screaming ..... :12
(10) Squad car coming to stop with brakes screeching ..... :07

5036 A EXCAVATION SHOVEL (4 cuts) (Quick-Cued)

This is a Caterpillar Shovel, Diesel Engine.

(1) Swing of shovel . . . ready for action.. :35
(2) Action of shovel . . . digging and dumping ..... :55
(3) Action of swinging, digging, dumping, etc. ..... :38
(4) Action of swinging, digging, dumping, etc. ..... :17

5036 B CEMENT MIXER (2 cuts)

(1) Start, running at slow speed, stop....1:40
(2) Start, running at moderate speed, stop 1:00

5037 A JUNK WAGON (3 cuts)

Good "atmosphere" for Harlem, the Ghetto, the "wrong side of the tracks".

(1) Junk Wagon, start and continuous driving 1:15
(2) Junk Wagon, continuous driving..... :42
(3) Junk Wagon passing by on street, dog barking in background..... :25

5037 B NEWS EFFECTS (2 cuts)

Bulletin! Flash News! Hot off the wire!

(1) Teletype Receiver 2:07
(2) Battery of Telegraph Tickers..... :33

(Courtesy N. Y. DAILY NEWS).

5038 A NEWS EFFECTS (3 cuts)

Putting the paper "to bed".

(1) Newspaper Press, Start, Running, Stops 1:07
(2) Linotype Machine ..... :52
(3) Wire-photo Machine ..... :38

(Courtesy N. Y. DAILY NEWS).

5038 B NEWS EFFECTS (3 cuts)

Sending and receiving News.

(1) Teletype Printing Tape Machine.....1:10
(2) Battery of Teletype Receivers..... :40
(3) Teletype Transmitting with Printed Tape ..... :47

(Courtesy N. Y. DAILY NEWS).

5039 A PLANES (4 cuts)

The planes in 5039 and 5040 rank among the most called for plane effects.

(1) Five Planes taking off..... :43
(2) Boeing Bomber taking off..... :30
(3) Twin Motor Transport Plane Flying Overhead ..... :40
(4) Single Motor Plane Start and idle, revive Motor, down runway and Take-off ..... :50

5039 B PLANES (4 cuts)

(1) Tri-motor Plane, cranking propeller, sound of next propeller winding up, idles, and stops..... :45
(2) Tri-motor Plane take-off..... :30
(3) Twin Motor Plane take-off..... :40
(4) Tri-motor Plane take-off..... :49

5040 A PLANES (6 cuts)

(1) Dive Bomber Zooming..... :11
(2) Dive Bomber Zooming..... :18
(3) PB 40 Plane Zooming..... :20
(4) PB 40 Plane Zoomng..... :18
(5) PB 40 Plane Zooming..... :24
(6) Twin Motor Bomber Passing Overhead :30

5040 B PLANES (2 cuts)

(1) Dive Bombers Diving for Attack.....1:45
(2) Dive Bombers Diving for Attack.....1:03

5041 A AUTOMOBILES (4 cuts)

These are the automobile effects you need!

(1) Car starting and pulling away..... :22
(2) Car starting, running, giving gas and pulling to stop with brakes screeching. (Exterior Perspective)..... :52
(3) Car comes to stop, opens door, closes door, and pulls away..... :34
(4) Car passing by 40 miles an hour, blowing Horn ..... :27

5041 B AUTOMOBILES (3 cuts)

(1) Car starting, running and pulling up to stop 1:37
(Interior Perspective).
(2) Car passing by at 40 miles per hour speed ..... :33
(3) Car passing by blowing Horn..... :10

5042 A CONSTRUCTION SOUNDS (4 cuts)

(1) Pneumatic Hammer on Steel Plate, Excavation Drill, Pneumatic Type ..... :16 2/3
(2) Pneumatic Hammers on Steel Plate, Excavation Drills, Pneumatic Type :50
(3) Generator, Start, Pick-up Speed, and Running ..... :52
(4) Generator Running ..... :44

(Cuts 3 & 4, courtesy General Electric Company, Schenectady, N. Y.)

Note: The figures on right hand side of each cut denote its duration. Thus 1:10 means, one minute, 10 seconds.

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5042 B TRAFFIC (3 cuts)

(1) Traffic Jam, Auto Horns, Crowd Murmurs 1:45
(2) Two Auto Horns Blowing Excitedly ..... :47
(3) Car with Siren Passing ..... :26

(Cuts 1 & 2, courtesy General Electric Company, Schenectady, N. Y.)

5043 A HARBOR NOISES (2 cuts)

(1) Harbor background, Whistles, Lap and Wash of water near Dock 1:28
(2) Harbor background with bell Buoy in foreground, Whistles in background, Lap and Wash of Water 1:12

5043 B BOAT WHISTLES (9 cuts, all different) each cut :05 to :13

Steamers, tugs, ferries—take your pick!

5044 A TUNING (4 cuts)

(1) Tuning squealing Radio (old type Radio) ..... :25
(2) Tuning Radio with Static ..... :32
(3) Tuning Shortwave Radio with Static ..... :27
(4) Tuning Up Orchestra ..... :45

5044 B INDUSTRIAL (4 cuts)

(1) Automatic Feed Punch Press ..... :50
(2) Automatic Feed Punch Press ..... :15
(3) Automatic Feed Punch Press with Air Blast ..... :18
(4) Electric Drill ..... :54

5045 A CANNON SHOTS (7 cuts)

(1) One Cannon Shot ..... :02
(2) Eight Cannon Shots ..... :30
(3) Four Cannon Shots with Distant Explosions ..... :22
(4) One Cannon Shot ..... :06
(5) One Cannon Shot with Command to Fire ..... :06
(6) Cannon Shots ..... :09
(7) Cannon Barrage ..... :18

5045 B FELLING TREE (5 cuts)

(1) Sawing Tree 1:05
(2) Chopping Tree ..... :16
(3) Tree Crash ..... :03
(4) Sawing and Chopping followed by Warning Yells and Tree Crash ..... :27
(5) Warning Yells and Crashing Tree ..... :05

5046 A DRUMS, CYMBAL, VOLLEY OF RIFLES (6 cuts)

(1) Drum Corps ..... :52
(2, 3, 4) Trapeze Effect, Drum Roll and Cymbal Crash ..... :50
(5) Cymbal Roll and Crash ..... :07
(6) Execution Drum and Volley of Rifles ..... :33

5046 B BELLS, HORNS, SIRENS (8 cuts)

(1) Country Fire Alarm, or Farm Dinner Bell ..... :15
(2, 3, 4) Klaxon Horn—Three Short Blasts each cut :07
(5) Klaxon Horn—One Long Blast ..... :23
(6) Burglar Alarm Bell ..... :23
(7) Burglar Alarm Bell ..... :25
(8) Siren, Prison Type ..... :15

5047 A TANK SOUNDS (3 cuts)

(Suitable also as Tractor Sounds).

(1) Tank starts and idles, shifts gears, and off 1:00
(2) Tank approaching and stopping ..... :27
(3) Tank approaching, roars by and goes into distance 1:07

5047 B TANK SOUNDS (3 cuts)

(1) Tank approaching, stops, shifts gears and off 1:00
(2) Tank approaches, comes up to Mike, passes and fades off ..... :45
(3) Tank approaches and shifts, and goes past Microphone ..... :47

5048 A MARCHING (5 cuts)

(1) Command to march ..... :04
(2) Marching Men (Even Tempo) 1:00
(3) Marching Men (Broken Tempo) ..... :25
(4) Marching Men (Double-quick Tempo) :45
(5) Marching Men (Even Tempo) ..... :35

5048 B BOMBS, GUN BURSTS (7 cuts)

(1) Depth Bomb Explosions with Sound of Water Splash ..... :20
(2) Same as Cut One ..... :20
(3) Whistling Depth Bomb Explosion and Splash of Water ..... :25
(4) Same as Cut Three ..... :23
(5) Whistling Bomb Explosion ..... :10
(6) Same as Cut Five ..... :10
(7) Distant Gun Bursts ..... :25

Note: The figures on right hand side of each cut denote its duration. Thus 1:10 means, one minute, 10 seconds.

Note: The letters "A" and "B" denote the two sides of each record.

5049 A TRAINS (4 cuts)

These are the most popular train effects.

(1) Locomotive Coming Into Station.....1:00
(2) Conductor, "All Aboard"..... :01
(3) Locomotive pulls out of Station..... :50
(4) Freight Train (Locomotive Chugging) :40

5049 B TRAINS (3 cuts)

(1) Streamlined Train Approaches and Passes ..... :50
(2) Steam Train Approaches and Passes.. :50
(3) Steam Train Approaches and Passes.. :50

5050 A PLANE IN FLIGHT

Interior Perspective (Continuous).....3:00
Excellent background for conversation in an airplane.

5050 B PLANES (3 cuts)

(1) Fast Navy Bi-Plane Dive Bomber passes by, 300 MPH (Double-Effect) —(Wires Singing) 1:15
(2) Fast Twin-Engine Bomber, Gradual Dive and Pull-Up.....1:00
(3) Fast Single Air-Cooled Motor Plane, Dive and Pull-Up..... :20

5051 A PLANES (3 cuts)

(1) Twin-Engine Plane — One Engine Missing ..... :50
(2) Fast Bomber Plane Dives and Zooms for Altitude ..... :50
(3) Squadron of Planes Passing..... :50

5051 B PLANES (2 cuts)

(1) Plane Stunting 1:15
(2) Squadron of Planes Passing.....1:30

‡5052 A CAROUSEL

"We Did It Before and We'll Do It Again" (Witmark) 2:45
Courtesy of B & B Carousel Co.
‡(Recording License by M.P.H.C.)

‡5052 B CAROUSEL

"UMBRELLA MAN" (Harms, Inc.).....2:45
Courtesy of B & B Carousel Co.
‡(Recording License by M.P.H.C.)

‡5053 A CAROUSEL

"Beer Barrel Polka" (Shapiro, Bernstein)..2:15
Courtesy of B & B Carousel Co.
‡(Recording License by Harry Fox, Agent & Trustee)

‡5053 B CAROUSEL

"Beneath The Chapel Tower" (Miracle Music) 2:50
Courtesy of B & B Carousel Co.
‡(Recording License by Miracle Music Co.)

5054 A BOWLING ALLEY (6 cuts)

(1) Bowling and Striking pin..... :05
(2) Bowling and making strike..... :06
(3) Bowling and striking pin..... :06
(4) Bowling and making strike..... :06
(5) and (6) Two Alleys in operation — strikes, balls rolling back, pins being set up .....each cut :50

5054 B POOL AND BILLIARD PARLOR (4 cuts)

(1) Racking Billiard Balls..... :10
(2) Breaking Balls ..... :05
(3) Shooting for pocket..... :30
(4) Shooting for pockets and racking (2 tables) ..... :33

‡5055 A CAROUSEL

"Love Song of Rinaldo" (Shapiro, Bernstein). With children's voices.....2:35
Courtesy of B & B Carousel Co.
‡ (Recording License by Harry Fox, Agent & Trustee)
For Carnivals, Broadway, Coney Island, Amusement Parks, etc.

5055 B SHOOTING GALLERY (6 cuts)

(1) Hitting Bull's Eye..... :03
(2) Stray shots, hitting electric bell and duck decoys ..... :25
(3) Duck decoys on track..... :20
(4) Stray Shots ..... :09
(5) Hitting bull's eye..... :04
(6) Shooting at ducks and hitting bull's eye (6 shots)..... :28

***5056 A BAGPIPES (3 cuts)**

(1) "Loch Lomond" (Ballad).....1:08
(2) "Scots that Hae Wi Wallace Bled" (Ballad) 1:06
(3) "Lord Lovat's Lament" (Lament)..... :49

***5056 B BAGPIPES (3 cuts)**

(1) "Cock of the North" (Battle March)..1:10
(2) "Highland Laddie" (March).....1:20
(3) "The Campbells Are Coming" (March) ..... :56

* Music in Public Domain

Note: The figures on right hand side of each cut denote its duration. Thus 1:10 means, one minute, 10 seconds.

Note: The letters "A" and "B" denote the two sides of each record.

***5057 A BAGPIPES** (3 cuts)

(1) "Mac Cloud's Reel" (Scotch Reel) 1:07
(2) "The Blackbird" (Irish Reel) 1:11
(3) "The Money Musk" (Scotch Strathsby) :49

***5057 B BAGPIPES** (3 cuts)

"Medley of Irish Reels & Jigs"
(1) "Irish Washerwoman" 1:00
(2) "Stack of Barley" 1:01
(3) "Paddy in London" 1:00

***5058 A MOOD MUSIC** (2 cuts)

(Hammond Organ)
(1) Eerie Mysterious Theme 1:03
(2) Furtive Mysterious 1:55

***5058 B MUSICAL BRIDGES** (6 cuts)

(Hammond Organ)
(1) :12
(2) :13
(3) :14
(4) :10
(5) :18
(6) :16

***5059 A MOOD MUSIC** (2 cuts)

(Hammond Organ)
(1) Oriental Theme 1:37
(2) Hawaiian Theme 1:15

***5059 B MUSICAL BRIDGES** (6 cuts)

(Hammond Organ)
(1) :26
(2) :12
(3) :16
(4) :10
(5) :15
(6) :17

***5060 A HERALDS-MUSICAL ANNOUNCEMENTS** (5 cuts)

(Hammond Organ)
(1) :44
(2) :38
(3) :17
(4) :10
(5) :05

***5060 B MOOD MUSIC** (2 cuts)

(Hammond Organ)
(1) Dramatic Pathos 1:30
(2) Wistful Reverie 1:35

* Music in Public Domain

***5061 A HERALDS-MUSICAL ANNOUNCEMENTS** (7 cuts)

(Hammond Organ)
(1) :01
(2) :13
(3) :14
(4) :07
(5) :07
(6) :07
(7) :6½

***5061 B MOOD MUSIC** (4 cuts)

(Hammond Organ)
(1) Dramatic Aggression :35
(2) Dramatic Turmoil :51
(3) Dramatic Agitato :33
(4) Climactic Agitato :18

***5062 A END TITLES** (6 cuts)

(Hammond Organ)
(1) :18
(2) :16
(3) :10
(4) :14
(5) :24
(6) :17

***5062 B MOOD MUSIC** (2 cuts)

(Hammond Organ)
(1) Funeral Theme 1:39
(2) Agitato Theme 1:04

***5063 A MOOD MUSIC** (3 cuts)

(Hammond Organ)
(1) Love Theme 1:00
(2) Water Music :35
(3) Reverie Theme :35

***5063 B MUSICAL BRIDGES** (3 cuts)

(Hammond Organ)
(1) :40
(2) :26
(3) :20

***5064 A CARILLON CHIMES** (2 cuts)

All Carillon Chimes listed here were recorded at the famous Marble Collegiate Church, Fifth Avenue, New York. Rev. Dr. N. V. Peale, Rector; Charles R. Cronham, Organist and Director.

(1) "Adeste Fidelis" "O Come All Ye Faithful" 1:00
(2) "Hark The Herald Angels Sing" 1:05

Note: The figures on right hand side of each cut denote its duration. Thus 1:10 means, one minute, 10 seconds.
Note: The letters "A" and "B" denote the two sides of each record.

***5064 B CARILLON CHIMES (2 cuts)**
(1) "Angels From the Realm of Glory" 1:00
(2) "O Little Town of Bethlehem" 1:00

***5065 A CARILLON CHIMES (2 cuts)**
(1) "God Rest Ye Merry Gentlemen" 1:00
(2) "The Citizens of Chartres" 1:15

***5065 B CARILLON CHIMES (2 cuts)**
(1) "The First Noel" 1:00
(2) "A Joyous Christmas" 1:35

***5066 A CARILLON CHIMES (2 cuts)**
(1) "Silent Night" 1:30
(2) "Joy to the World" 1:30

***5066 B CARILLON CHIMES (2 cuts)**
(1) "Break Forth O Beauteous Heavenly Light" 1:00
(2) "Away in the Manger" 1:20

***5067 A CARILLON CHIMES (3 cuts)**
(1) "We Three Kings of Orient Are" 1:00
(2) "At Solemn Midnight" 1:05
(3) "Lo How a Rose E'er Blooming" 1:10

***5067 B CARILLON CHIMES (3 cuts)**
(1) "Deck the Hall" 1:00
(2) "We Christians May Rejoice Today" 1:00
(3) "Come All Ye Shepherds" 1:00

***5068 A CARILLON CHIMES (2 cuts)**
(1) "Bring a Torch Jeanette Isabella" 1:00
(2) "Good Christian Men Rejoice" 1:00

***5068 B CARILLON CHIMES (2 cuts)**
(1) "O Holy Night" 2:50
(2) "Come Ye Lofty" 1:00

***5069 A CARILLON CHIMES (3 cuts)**
(1) "It Came Upon the Midnight Clear" 1:00
(2) "Shepherds Christmas Song" 1:10
(3) "I Saw Three Ships A-sailing" 1:00

***5069 B CARILLON CHIMES (3 cuts)**
(1) "Gloria in Excelsis Deo" 1:00
(2) "Boar's Head Carol" 1:00
(3) "Sleep Little Dove" 1:10

5117 A BIRD CALLS
(1) Whippoorwill :56
(2) Canary :58
(3) Nightingale :56

5117 B BIRD CALLS
(1) Bob White :55
(2) Red Cardinal :55
(3) Robin :55

*Music in Public Domain

5142 A WOMAN LAUGHING
(continuous) 3:00

5142 B WOMAN LAUGHING
(continuous) 3:00

5158 A MOOD MUSIC (2 cuts)
1. Melody of Home 2:20
2. Two Dream Images Quiet—More Active :37

5158 B MOOD MUSIC (2 cuts)
1. Yearning Theme :22
2. Melody of Longing 2:05

5159 A MOOD MUSIC (3 cuts)
1. Mental Theme or Eerie Mood :30
2. Plaintive Melody 1:09
3. Dream Memories :36

5159 B MOOD MUSIC (3 cuts)
1. Quiet Landscape 1:38
2: Passing Time Mood :22
3. Playtime in the Pool :48

5160 A MOOD MUSIC (1 cut)
Pastoral or Dream Thematic Music with Menacing Undertones 2:56

***5160 B HARP MOODS (7 cuts)**
1. Opening Bridge :21
2. Opening Bridge :19
3. Neutral Bridge :28
4. Neutral Bridge 11
5. Finale :19
6. Finale :13
7. Finale :25

***5161 A MUSICAL BRIDGES (5 cuts)**
1. Fanfare :24
2. Fanfare :21
3. Fanfare :20
4. Finale :22
5. Finale :29

***5161 B MUSICAL BRIDGES (5 cuts)**
1. Neutral Bridge :25
2. Neutral Bridge :24
3. Neutral Bridge :31
4. Fast Neutral :22
5. Finale :13

***5162 A MUSICAL BRIDGES (5 cuts)**
1. Fanfare :20
2. Neutral Bridge :26
3. Neutral Bridge :35
4. Dramatic Tension :18
5. Finale :27

Note: The figures on right hand side of each cut denote its duration. Thus 1:10 means, one minute, 10 seconds.
Note: The letters "A" and "B" den ote the two sides of each record.

***5162 B MUSICAL BRIDGES (5 cuts)**

1. Finale ..... :17
2. Finale ..... :21
3. Finale ..... :15
4. Finale ..... :22
5. Terror Bridge ..... :35

***5163 A MUSICAL BRIDGES (5 cuts)**

1. Passing Tempo Bridge ..... :17
2. Passing Tempo Bridge ..... :22
3. Passing Tempo Bridge ..... :16
4. Tension Bridge ..... :31
5. Tension Bridge ..... :22

***5163 B MUSICAL BRIDGES (4 cuts)**

1. Neutral Bridge ..... :42
2. Neutral Bridge ..... :25
3. Finale ..... :18
4. Finale ..... :18

***5164 A MUSICAL BRIDGES (5 cuts)**

1. Fanfare ..... :20
2. Dramatic Tension ..... :21
3. Dramatic Tension ..... :20
4. Dramatic Tension ..... :19
5. Passing Tempo ..... :09

***5164 B MUSICAL BRIDGES (4 cuts)**

1. Neutral Bridge ..... :31
2. Neutral Bridge ..... :42
3. Neutral Bridge ..... :41
4. Finale ..... :18

5178 B

Cuts 1 and 2—Gun Shot Battle in Tunnel ..... :10 Secs.
Cut 3 —Gun Shot Battle Outdoors ..... :13 Secs.
Cut 4 —Fire-Crackers Bursting ..... :20 Secs.
Cut 5 —Cannon Barrage ..1:00 Min.

***5179 A MUSIC BOX SERIES**

Silent Night! Holy Night ..... :44
Gloria in Excelsis Deo ..... :46
Silent Night! Holy Night! ..... :46

***5179 B MUSIC BOX SERIES**

Adeste Fideles ..... :53
Lo, How A Rose ..... :53
Adeste Fideles ..... :55

***5180 A MUSIC BOX SERIES**

O Little Town of Bethlehem ..... :47
Away in a Manger 1:11
O Little Town of Bethlehem ..... :46

***5180 B MUSIC BOX SERIES**

Hark the Herald Angels Sing ..... :58
It Came Upon The Midnight Clear 1:07
Hark the Herald Angels Sing 1:04

***5181 A MUSIC BOX SERIES**

The First Noel ..... :50
Joy to the World ..... :48
The First Noel 1:08
TJV-300-14

***5181 B MUSIC BOX SERIES**

Angels From the Realms of Glory ..... :37
Good Christian Men Rejoice ..... :40
Angels From the Realms of Glory ..... :51
TJV-300-15

***5165 A MUSIC BRIDGES AND FANFARES**

1. Music Bridge ..... :09 Secs.
2. Music Bridge ..... :18 Secs.
3. Music Bridge ..... :19 Secs.
4. Trumpet Fanfare ..... :07 Secs.
5. Fanfares with Drums ..... :09 Secs.
6. Full Fanfares with Drums ..... :09 Secs.
7. Trumpet Fanfares ..... :06 Secs.

5165 B ROCKET SHIP (7 cuts)

Taking off ..... :12 Secs. each Cut

5177 A ROCKET BARRAGE 3:00

5177 B GUN SHOTS

Cuts 1, 2, 3 — One Shot
Cuts 4, 5, 6 — Two Shots
Cuts 7 to 11 — Three Shots
Cut 12 — Four Shots
Cuts 13 and 14 — One Shot in Tunnel
Cuts 15 and 16 — Two Shots in Tunnel

5178 A MULE

1. Mule Bray ..... :05 Secs.
2. Mule Braying ..... :20 Secs.
3. Mule Braying ..... :20 Secs.
4. Mule Braying ..... :20 Secs.

*Music in Public Domain

Note: The figures on right hand side of each cut denote its duration. Thus 1:10 means, one minute, 10 seconds.
Note: The letters "A" and "B" denote the two sides of each record.

MAJOR

RECORDS

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List Grouped under names of Artists

ELITE NOVELTY ORCHESTRA

		Duration Mins.Secs.	
BC 1062	**SUNBEAMS AND BUTTERFLIES**—Albert W. Ketèlbey	2 : 48	Piano novelty in scherzo form
	DANCING MOONBEAMS—A. Williams *Regent Classic Orchestra*	2 : 50	Rhythmic novelette

INTERNATIONAL RADIO ORCHESTRA

		Duration Mins.Secs.	
BC 1006	**MINUTE MARCHES**		
	Florentine—J. Fucik	: 59	2/4 march
	Trumpet Call—J. Fucik	: 47	March in ½ common time
	Spirit of Youth—C. J. Gilbert	: 57	2/4 march
	Under the Banner of Gaiety—W. Lindemann	: 51	March in ½ common time
	Matador—G. Marchisio	1 : 03	2/4 march
	Over the Air—M. R. Pischek	: 59	March in ½ common time
BC 1008	**SIX INCIDENTALS**		
	Horsemen—J. Engleman	: 56	Dramatic hurry & pursuit
	River Girl—J. Engleman	: 54	Light intermezzo
	Stage Coach—J. Engleman	: 59	Galop
	Hum of the Engines—F. A. Laitl	: 53	Mechanical effects
	Storm Music—Albert W. Ketèlbey	: 57	Storms, disaster, riots
	Great Ice Floe—E. Martell	: 50	Scenes of tense magnitude
BC 1010	**AMARYLLIS**—Albert W. Ketèlbey	1 : 31	Dainty graceful dance
	THE FLIRT—J. Engleman	1 : 29	Light novelette
	A VILLAINOUS THEME—J. Engleman	1 : 24	Heavy sinister dramatic
	MIXED DRINKS—J. Engleman	1 : 51	Comedy, eccentric, burlesque
BC 1012	**RHAPSODY APPASSIONATA**—Albert W. Ketèlbey	1 : 20	Passionate dramatic
	JOYOUS ALLEGRO—J. Engleman	1 : 24	Exciting comedy scenes
	THE LAND OF THE MIDNIGHT SUN—E. Martell	1 : 24	Serenade romantique
	BACCHANALE DE MONTMARTRE—Albert W. Ketèlbey	1 : 30	Scenes of exciting revelry
BC 1017	**KISMET**—E. Börschel	2 : 52	Syncopated novelty
	ADAGIO CANTABILE—Albert W. Ketèlbey	1 : 32	Solemn melody
	AGITATO FURIOSO—Albert W. Ketèlbey	1 : 27	Storms, riots, etc.
BC 1021	**POISON CUP**—J. Engleman	1 : 14	Sinister gruesome theme
	TEMPEST—Albert W. Ketèlbey	1 : 35	Storms, riots, disaster
	IRISH SOUVENIR—R. Redman	1 : 12	Irish melody
	GOBLINS' FROLIC—E. P. Short	1 : 45	Scenes of pantomimicry
BC 1032	**IN PLAYFUL MOOD**—Montague Ewing	1 : 50	Comedy and juvenile episodes
	GREYHOUNDS—J. Engleman	: 53	Galop
	SPECTRE—J. Engleman	1 : 37	Gruesome mysterioso
	HURRY—C. Ancliffe	1 : 07	Agitation and excitement
BC 1033	**DOUCES LARMES**—A. Barbirolli	1 : 17	Emotional pathetic melody
	JOLLY TRIP—E. Börschel	1 : 22	Galop with xylophone sequences
	MYSTERIOUS EPISODE—J. Engleman	1 : 20	Mystery scenes
	DRAMATIC AGITATO—Albert W. Ketèlbey	1 : 27	Excitement, fights, etc.
BC 1034	**HILARITY**—J. Engleman	1 : 28	Comedy scenes
	BUGLE CALL—J. Engleman	1 : 11	Galop
	JEALOUSY—J. Engleman	1 : 20	Dramatic passionate theme
	COMEDY—Albert W. Ketèlbey	1 : 16	Comedy scenes
BC 1039	**VIRGINIAN NIGHT**—J. Engleman	1 : 34	Romantic scenes
	DANSE DIABOLIQUE—Albert W. Ketèlbey	1 : 11	Furious, savage riots, storms
	SADNESS—J. Engleman	1 : 18	Pathetic romance
	COMEDY ALLEGRO—C. Ancliffe	1 : 20	Hilarious comedy situations

INTERNATIONAL RADIO ORCHESTRA—*continued*

		Duration Mins.Secs.	
BC 1040	**ORIENTAL PHANTASY**—E Martell	1 : 25	Oriental episode
	ARABIAN NIGHTS—Albert W. Ketèlbey	1 : 15	Bright Oriental scenes
	TALL STORY—J. Engleman	1 : 53	Bombastic burlesque 2/4 march
	FUN AND FROLIC—J. Engleman	1 : 01	Galop
BC 1041	**DRAMATIC TENSION**—C. Ancliffe	1 : 50	Moving agitation
	CARNIVAL—J. Engleman	: 54	Galop
	PASSIONATE LOVE—Montague Ewing	1 : 33	Heavy emotional melody
	AGITATO—J. Engleman	1 : 12	Fights, hurries, etc.
BC 1047	**LAMENT**—Albert W. Ketèlbey	1 : 43	Sad scenes
	HARLEQUINADE—J. Engleman	1 : 16	Busy industrial scenes
	PROCESSIONAL MARCH—Albert W. Ketèlbey	1 : 32	Pomp and grandeur
	INDIAN WAR DANCE—J Engleman	1 : 22	Oriental, savage and riot episodes
BC 1049	**PIZZICATO MISTERIOSO**—E Martell	1 : 33	Mysterioso
	THE COQUETTE—Montague Ewing	1 : 31	Capricious, frivolous
	SUNSET—C. Ancliffe	1 : 35	Plaintive melody
	STORM SCENE—J. Engleman	1 : 19	Storms, fires, riots
BC 1054	**PAVANE DE LA COUR**—Gabrisl-Marie	1 : 30	Passionate dramatic
	LISELOTTE—K. Komzak	1 : 21	Galop
	LOVE EPISODE—J. Engleman	1 : 56	Romantic melody
	MOLTO AGITATO—J. Engleman	1 : 02	Fights, hurries, excitement
BC 1063	**RETRIBUTION**—E. Martell	1 : 21	Tense heavy dramatic
	RHYTHM OF THE WHEELS—E. Martell	1 : 38	Mechanical and industrial
	FOND MEMORIES—E. Martell	1 : 38	Romantic episode
	MUCH ADO ABOUT NOTHING—E. Martell	1 : 15	Busy industrial scenes
BC 1069	**MYSTERIOSO**—Albert W. Ketèlbey	1 : 15	Gruesome, sinister, grotesque
	BATTLE SCENE—J. Engleman	1 : 40	Tempestuous furioso
	VESPERS—R. Jalowicz	1 : 41	Religioso
	THE FLIRT—E. Börschel	1 : 22	Coquettish and flippant scenes
BC 1070	**ELVES' DANCE**—E. Jenkinson	1 : 28	Moto perpetuo for moving mechanical scenes
	WAVING FIELDS—L. Portnoff	1 : 34	
	CANZONE D'AMOUR—J. Heykens	1 : 50	Scenes of unrequited love
	RAMONA—W. James	1 : 13	Marionette and comic episodes
BC 1078	**APPASSIONATA**—C. Bartholdy	1 : 00	Scenes of tense excitement
	FIGHT AGITATO—J. Engleman	1 : 25	Riots and disorder
	HEART'S MESSAGE—L. Severne	1 : 18	In gavotte style
	NORSE BRIDAL PROCESSION—M. Raebel	1 : 27	Scandinavian scenes
BC 1085	**PLAINTE D'AMOUR**—A. Tellier	1 : 29	Flowing romantic melody
	MUSICAL CLOCK—J. Leiss	1 : 25	Dainty Intermezzo
	HAPPY END—F. Kark	1 : 06	Heavy passionate dramatic finale
	WASPS' HONEYMOON—F. G. Charrosin	1 : 48	Perpetual motion
BC 1086	**SHUDDERS**—J. Engleman	1 : 20	Moving mysterioso
	LOVE THEME—E. Martell	1 : 40	Sentimental melody
	LAMENT (from Keltic Overture)—J. H. Foulds	1 : 44	Scottish or Hebridean air
	COMMOTION—C. Ancliffe	1 : 04	Scenes of intense outburst
BC 1092	**SIX MARCHES**		
	Hussars—L. Norden	: 51	2/4 march
	Nussdorf—C. Lorens	: 54	March in ½ common time
	Soldateska—J. N. Kral	: 54	March in ½ common time
	Hunters—J. Fucik	: 51	6/8 march
	Guards March Out—R. Eilenberg	: 54	2/4 march
	Vienna Civic Guards—T. Wottitz	: 57	2/4 march

INTERNATIONAL RADIO ORCHESTRA—*continued*

		Duration Mins.Secs.	
BC 1096	**LOVE SCENE**—J. Engleman	1 : 35	Romantic melody
	HAYSEED—J. Engleman	1 : 21	Eccentric comedy scenes
	POISONOUS FUMES—F. G. Charrosin	1 : 30	Heavy, sinister mysterioso
	NIGHT RIDERS—C. Ancliffe	1 : 26	Fights, riots, pursuits
BC 1103	**BABBLING BROOK**—F. G. Charrosin	1 : 13	Peaceful water and rural scenes
	RUSHING TORRENTS—F. G. Charrosin	1 : 37	Floods and destruction
	DEVIL'S WHISPER—Montague Ewing	1 : 26	Mysterioso and foreboding
	THE ALARM—J. Engleman	1 : 31	Dramatic galop ; fire scenes
BC 1111	**DESTRUCTION**—F. G. Charrosin	1 : 21	Scenes of domination
	THE ROBOT—F. G. Charrosin	1 : 32	Weird mechanical
	TRUE LOVE—Albert W. Ketèlbey	1 : 34	Sentimental romance
	TOCKEY-BOCKEY—Joan Fresco	1 : 20	Galop
BC 1112	**DRIPPING WATER**—Montague Ewing	1 : 15	Mountain and cloud effects
	SPEED—Montague Ewing	1 : 36	Fast galop ; race scenes
	NERVES—J. Engleman	1 : 25	Sinister foreboding
	ALLEGRO GIOCOSO—J. Engleman	1 : 23	Comedy hurry
BC 1119	**DANCE OF INVISIBLE MEN**—Montague Ewing	1 : 36	Humorous interlude
	RIDERS OF FATE—F. G. Charrosin	1 : 14	Dramatic pursuit
	TRAGICOMICA—Joan Fresco	1 : 18	Eccentric novelty
	GONDOLIER LOVE SONG—C. Clarke	1 : 42	Sentimental love serenade
BC 1120	**GLORIFICATION**—H. Ailbout	1 : 20	Serious dramatic melody
	MARCH OF CHRISTIAN SOLDIERS—J Fucik	1 : 32	Solemn processional
	GHOST—C. Bartholdy	1 : 38	Gruesome mysterioso
	WILD ROSEMARY—P. Godfrey	1 : 21	Dainty intermezzo
BC 1127	**TANKS IN ACTION**—J. Harbury	1 : 13	Heavy agitation
	AIR RAID HAVOC—J. Harbury	1 : 32	Scenes of disaster
	CONSPIRACY—J. Engleman	1 : 48	Tense mysterious episodes
	SLIPPERY EEL—J. Engleman	1 : 10	Eccentric scenes
BC 1128	**CONFLICT**—J. Harbury	1 : 07	Riots and disorder
	IRON FOUNDRY—J. Harbury	1 : 28	Heavy laborious episodes
	IN OLD VERSAILLES—Gabriel-Marie	1 : 28	Old-style minuet
	CHRYSANTHEMUM—Colin Wark	1 : 28	Playful light intermezzo
BC 1136	**SHIPWRECK**—J. Harbury	1 : 25	Scenes of disaster
	BATTLE IN THE AIR—J. Harbury	1 : 21	Conflict
	FURY—J. Harbury	1 : 10	Heavy dramatic furioso
	VILLAGE BAND—J. Harbury	1 : 24	Burlesque
BC 1143	**HELL'S VENGEANCE**—J. Harbury	1 : 33	Destruction and havoc
	ROAD TRANSPORT—J. Harbury	1 : 15	Mechanical agitation
	PANIC—J. Engleman	1 : 29	Scenes of fury
	HUNTING SCENE—J. Engleman	1 : 06	Military horse display ; hunting
BC 1144	**DRAMATIC APPASSIONATA**—J. Engleman	1 : 45	Passionate love scenes
	FIRST FAVOURITE—J. Engleman	1 : 02	Galop
	DEVASTATION—F. Gee	1 : 31	Furious dramatic conflict
	CONFUSION—F. Gee	1 : 19	Storm or fire scenes
BC 1150	**SHADES OF AUTUMN**—L. Mayne	1 : 28	Serious romantic melody
	LIGHT MACHINERY—Michael Barry	1 : 40	Light mechanical activity
	DREAM SONNET—L. Mayne	1 : 32	Serious romantic melody
	GALOP from ORPHEUS IN UNDER-WORLD—Offenbach-Zeitlberger	1 : 42	Racing scenes
BC 1151	**POEME ELEGIQUE**—J. Fucik	1 : 14	Light flowing melody
	EASTERN HURRY—F. Tapp	1 : 36	Oriental activity
	SAILORS' HORNPIPE—F. G. Charrosin	1 : 27	Hornpipe
	SCOTTISH REEL—arr. F. G. Charrosin	1 : 40	National dance
BC 1158	**THEME DRAMATIQUE**—J. Harbury	1 : 39	Anguish and despair
	DESTROYER ESCORT—J. Harbury	: 58	Nautical activity
	BUSY BUSINESS—F. G. Charrosin	2 : 45	Tense activity
BC 1159	**PENSÉE**—H. Dubois	1 : 26	Sentimental melody
	MASS PRODUCTION—Michael Barry	1 : 26	Medium mechanical activity
	IN THE THIEVES' DEN—E. Martell	1 : 08	Sinister mysterioso
	WAR—E. Martell	1 : 51	Battle scenes

INTERNATIONAL RADIO ORCHESTRA—*continued*

		Duration Mins.Secs.	
BC 1166	**LOVE'S AWAKENING**—Albert W. Ketèlbey	1 : 27	Serious romantic melody
	DYNAMIC POWER—Michael Barry	1 : 37	Heavy mechanical activity
	DESPATCH RIDER—J. Harbury	1 : 13	Dramatic excitement and pursuit
	STORM AT SEA—J. Harbury	1 : 30	Storm and disaster
BC 1167	**MUTINY**—J. Harbury	1 : 34	Conflict and battle scenes
	POWER—J. Harbury	1 : 12	Mechanical activity
	DRAMATIC MAESTOSO—J. Harbury	1 : 25	Foreboding ; dramatic suspense
	REBELLION—J. Harbury	1 : 15	Riots and revolution
BC 1173	**RECONNAISSANCE**—J. Engleman	1 : 15	Pursuit and conflict
	PARATROOPS—J. Engleman	1 : 11	Dramatic agitation
	DIVE BOMBER—F. G. Charrosin	2 : 43	Aerial acrobatics
BC 1174	**ONE HOUR TO LIVE**—E. Martell	1 : 34	Scenes of anguish
	THE HERO—E. Martell	1 : 17	Ceremonial and triumphal
	SEA CONVOY—J. Engleman	1 : 18	Impending disaster
	BUSY STREETS—J. Engleman	1 : 23	Dramatic retirement
BC 1182	**HYDRAULIC PRESSES**—J. Engleman	1 : 11	Heavy industrial power
	SABOTAGE—J. Engleman	1 : 31	Sinister onslaught
	FERRY PILOT—J. Harbury	1 : 20	Air reconnaissance
	DESERT STORM—J. Harbury	1 : 22	Descriptive
BC 1188	**ECSTASY**—E. Martell	1 : 18	Dramatic epilogue
	JEANNETTE—V. Salcede	1 : 24	Light playful scenes
	SHIP-BUILDING—J. Harbury	1 : 06	Industrial activity
	RECONSTRUCTION—J. Harbury	1 : 36	Mobilization of man power
BC 1189	**DRAMATIC FINALE**—J. Engleman	1 : 29	Dramatic triumph
	PRINTING PRESSES—J. Engleman	1 : 19	Industrial activity
	DOCK-YARD ACTIVITY—J. Harbury	1 : 19	Descriptive
	MECHANISED AGRICULTURE—J. Harbury	1 : 27	Heavy mechanical
BC 1196	**RIVIERA EXPRESS**—J. Harbury	1 : 10	Descriptive
	AT THE PITHEAD—J. Harbury	1 : 42	Busy scenes
	MASSACRE—J. Engleman	1 : 03	Riots and struggles
	FIFTH COLUMN—J. Engleman	1 : 41	Mystery and crime

LONDON CONCERT ORCHESTRA

BC 1024	**SUITE TRAGIQUE**—F. Rosse		
	Soliloquy	1 : 21	Sinister dramatic
	Elegy	1 : 27	Plaintive serenade
	Dance of Doom	1 : 23	Dramatic valse triste
	Variations on a Theme	1 : 17	Scenes of tense magnitude
BC 1026	**PREMIÈRE PETITE SUITE**—G. de Micheli		
	Prelude	1 : 30	Modern ; scenes of agitation
	Carillon	1 : 19	Scherzo movement
	Valse du Blé d'Or	2 : 49	Romantic valse Intermezzo
BC 1038	**THE FLOWER QUEEN**—E. Lutz	2 : 39	Light rhythmic novelette
	MASQUERADE—F. G. Byford	2 : 52	Joyful intermezzo
BC 1044	**DANCE OF THE TEA-DOLLS**—F. Schmidt-Hagen	3 : 00	Light valse entr'acte
	FESTIVAL IN ELYSIUM—W. Noack	2 : 58	Bright overture
BC 1050	**THE BIRD CATCHER**—C. Zeller-A. Bauckner	3 : 02	Continental overture
	ASHES OF ROSES—W. Arnold	3 : 05	Valse triste
BC 1058	**HORNPIPE**—Norman O'Neill	2 : 49	Nautical episode with slow air
	KING LEAR—F. Rust	2 : 59	Serious dramatic melody
BC 1061	**VISION D'AMOUR**—F. G. Byford	3 : 03	Romantic melody
	FAIRY BALLET—W. Noack	3 : 03	Ballet and pantomime scenes
BC 1066	**VALSE TRISTE**—O. Nedbal	3 : 00	Romantic scenes with suspense
	THE MINIATURE MILITIAMEN—M. Ives	2 : 43	Marche humoresque

LONDON CONCERT ORCHESTRA—*continued*

		Duration Mins.Secs.	
BC 1074	**CARRY**—C. Waldmann	2 : 52	Bright intermezzo
	THE SEA—E. Kostal	2 : 54	Ocean and rugged scenes
BC 1077	**TORERRO RAMON**—E. Kostal	2 : 52	Spanish bolero
	SPIRIT OF LIBERTY—O. Bahlmann	2 : 25	March in ½ common time
BC 1083	**CURRO CUCHARES**—Metallo-Körke	2 : 49	Spanish 2/4 march
	PLUM TREE INN—F. Tapp	2 : 55	Country dance for rural scenes
BC 1089	**DOLL'S HOUSE**—J. Engleman		
	Sleeping Doll	2 : 07	Sentimental lullaby
	Miniature Piano	: 48	Musical box effects
	Blue Boudoir	1 : 40	Waltz-mazurka
	Clockwork Two-Seater	1 : 15	Busy fair scenes
BC 1091	**LIGHTS OF PARIS**—W. Noack	3 : 07	Light entr'acte
	THE BUTTERFLY—Bendix-Prietzel	3 : 02	Dainty intermezzo
BC 1097	**NAUTICALIA**—F. G. Charrosin Part 1	3 : 01	Selection of nautical airs in symphonic style
	Part 2	2 : 55	
BC 1102	**BOGEY MARCH**—E. Dame	2 : 49	Stirring 6/8 march
	WHEN THE OLD CLOCK TICKS—W. Gibish	3 : 00	Musical box effects
BC 1105	**IN THE CIRCUS**—J. Armandola		
	The Manege Rider	2 : 52	Rodeo and circus scenes
	The Trapezists	1 : 19	Light humorous scenes
	Humpty-Dumpty	1 : 35	Comedy and eccentric
BC 1106	**IN THE CIRCUS**—J. Armandola		
	Cowboy's Horsemanship	2 : 47	Circus galop
	WATER LILIES—C. Clarke	2 : 36	Light love scenes
BC 1108	**WEDDING MARCH IN MIDGET-LAND**—S. Translateur	2 : 55	Characteristic patrol
	LAUGHING HARLEQUIN—T. King	3 : 07	Flowing scenic melody
BC 1113	**T'CHAKA**—Montague Ring		
	Before the Battle	2 : 33	Light oriental scenes
	Monarah	1 : 08	Quiet oriental scenes
	War Dance	1 : 36	Cannibal or oriental
BC 1118	**KING'S COLOUR**—R. Barsotti	3 : 08	Stirring 6/8 march
	SPEED ACE—F. Tapp	2 : 45	Galop
BC 1122	**CAIRO MEMORIES**—J. Armandola		
	Temple Scene	1 : 47	Oriental episodes
	Danse Arabe	1 : 08	
	Snake Charmer	2 : 55	
BC 1125	**SORRENTO**—L. Severne	3 : 02	Quiet sentimental melody
	TRUE COMPANIONSHIP—H. L. Blankenburg	2 : 49	March in ½ common time
BC 1129	**CZIBULKA MEMORIES**—F. G. Charrosin Part 1	3 : 00	Selection of old favourites varied movements
	Part 2	3 : 05	
BC 1134	**CHEER UP! POLKA**—F. G. Charrosin	2 : 58	Humorous novelty
	RONDE D'AMOUR—F. Wiessner	2 : 52	Light waltz
BC 1139	**DREAM WALTZ**—Millöcker-Engleman	2 : 51	Continental waltz
	APRIL DAY—B. Tattenhall	2 : 44	Light capricious intermezzo
BC 1142	**LADY SERGEANT**—Montague Ewing	2 : 56	Humorous march patrol
	ALGERIAN SCENE—Albert W. Ketèlbey	2 : 57	Oriental ; light episodes
BC 1145	**AMERICA MARCHES**—R. Barsotti Part 1	2 : 54	Selection of Sousa and Stephen Foster Favourites
	Part 2	2 : 53	
BC 1154	**DREAMS OF YOU**—Archibald Joyce	3 : 08	Valse lente
	WING COMMANDER—H. Jordan	2 : 50	6/8 march
BC 1156	**WITH HONOUR CROWNED**—Albert W. Ketèlbey	2 : 56	Stately processional
	THE OLD SALT—F. G. Charrosin	3 : 05	Nautical novelty
BC 1161	**CAVALRY CALL**—J. H. Hutchings	2 : 51	March in ½ common time
	LITTLE DAMASK ROSE—A. Walton	2 : 54	Light flowing melody

LONDON CONCERT ORCHESTRA—*continued*

		Duration Mins.Secs.	
BC 1165	**CLOWN WITH A TAMBOURINE**—Montague Ewing	3 : 00	Circus and humorous episodes
	FIGHTING FIT—F. G. Charrosin	2 : 52	March in ½ common time
BC 1170	**TSCHAIKOWSKI FANTASIE**—J. H. Foulds Part 1	2 : 55	Classical
	Part 2	3 : 02	favourites
BC 1180	**MAYFAIR CINDERELLA**—Albert W. Ketèlbey	3 : 05	Modern light waltz
	LULLABY LAND—Reginald King	2 : 47	Sentimental theme
BC 1186	**TALES FROM THE VIENNA WOODS**—Strauss-Charrosin	3 : 00	Popular Viennese valse
	SOUTHERN NIGHT—O. Chuckerbutty	3 : 03	South American interlude
BC 1194	**MOONLIGHT MELODY**—F. M. Rogers	2 : 59	Modern waltz-scenic intro.
	PAS DES ESCHARPES (La Source)—Delibes-Charrosin	2 : 48	Oriental dance and scene

PALL MALL REVELLERS

BC 1055	**CROCODILE TEARS**—G. Groitzsch	2 : 37	Piano and xylophone novety
	RAIN OR SHINE—H. Krome (*Ragamuffin Syncopators*)	3 : 04	Foxtrot
BC 1056	**HAMMER AND TONGS**—Harry Engleman	2 : 26	Rhythmic novelty
	PETALS—F. G. Charrosin (*Ragamuffin Syncopators*)	2 : 39	Rhythmic novelty with xylophone
BC 1064	**STEEPLECHASE**—G. Groitzsch	2 : 28	Syncopated quick-step
	PITTER PATTER—H. Lohr (*Ragamuffin Syncopators*)	2 : 40	Rhythmic novelty
BC 1071	**IVORY ANTICS**—Harry Engleman	2 : 32	Piano and xylophone novelty
	NIAGARA—C. Robrecht (*Ragamuffin Syncopators*)	2 : 24	Rhythmic novelette
BC 1072	**QUIVERY QUAVERS**—D. Lloyd Thomas	2 : 15	Quick syncopated novelty
	JUGGLER—G. Groitzsch (*Ragamuffin Syncopators*)	2 : 35	Rhythmic novelty
BC 1079	**KNAVE OF DIAMONDS**—H. Steele	2 : 32	Syncopated fast piano novelty
	PONY—J. Rixner (*Ragamuffin Syncopators*)	2 : 48	Rhythmic foxtrot
BC 1080	**CITY CENTRE**—R. Keys	2 : 36	Syncopated piano novelty
	HAPPY RETURNS—Albert W. Ketèlbey (*Ragamuffin Syncopators*)	3 : 04	Ballroom waltz
BC 1088	**TEMPERAMENTAL TRIPLETS**—R. Keys	2 : 39	Rhythmic piano novelty
	CHECKMATE—H. Steele	2 : 50	Bright piano novelty
BC 1095	**SQUIRREL DANCE**—H. Elliott Smith	2 : 49	Rhythmic piano novelty
	ISN'T IT A HAPPY DAY?—E. Börschel (*Ragamuffin Syncopators*)	2 : 47	Bright rhythmic foxtrot

BAND OF THE QUEEN'S ROYAL REGIMENT

BB 51	**RUSSIA TO-DAY**—F. G. Charrosin Part 1	2 : 59	Selection of
	Part 2	2 : 47	Soviet airs
BB 52	**HURRICANE**—R. Barsotti	2 : 47	2/4 march
	KNIGHTS OF THE KING—Albert W. Ketèlbey	2 : 59	Ceremonial march
BB 53	**NEW POST HORN GALOP**—R. Barsotti	2 : 51	
	JOLLY SHIPMATES—R. Barsotti	3 : 02	Nautical selection
BB 54	**AMERICA MARCHES**—R. Barsotti Part 1	3 : 00	Selection of Sousa and
	Part 2	2 : 50	Stephen Foster favourites
BB 55	**THE PALACE GUARD**—Archibald Joyce	3 : 03	March in ½ common time
	CHILDREN OF THE REGIMENT—J. Fucik	2 : 54	March in ½ common time

BAND OF THE QUEEN'S ROYAL REGIMENT

		Duration Mins.Secs.	
BB 56	**THE GLOBE TROTTER**—B. Leopold	2 : 41	6/8 march
	CAVALRY CALL—J. H. Hutchings	2 : 46	March in ½ common time
BB 57	**ON THE MARCH**—C. Woltschach Part 1	3 : 02	Potpourri of popular marches
	Part 2	2 : 58	
BB 58	**TENACITY**—R. Barsotti	2 : 46	6/8 march
	GUARDS ON PARADE—M. Roland	3 : 03	Ceremonial march
BB 59	**UNDER THE DOUBLE EAGLE**—Wagner-Barsotti	2 : 54	Famous 2/4 march
	MERRY MUSICIANS—H. Mainzer	2 : 41	Novelty
BB 60	**SELECTION ON RUSSIAN AIRS**—R. Barsotti Part 1	3 : 06	
	Part 2	3 : 07	
BB 61	**COLOURS OF LIBERTY**—W. Kuhn	2 : 58	6/8 march
	GRAND RE-UNION—D. J. Plater	2 : 46	6/8 march
BB 62	**FLORENTINE**—J. Fucik	3 : 03	2/4 march
	THE KING'S COLOUR—R. Barsotti	3 : 09	6/8 march

REGENT CLASSIC ORCHESTRA

BC 1023	**ST. MARY'S CHIMES**—Strauss-Zeitlberger	2 : 43	Viennese valse
	LITTLE DANCE—E. Börschel	3 : 02	Valse intermezzo
BC 1027	**THE LION**—H. Elliott Smith	1 : 20	March in ½ common time
	COLOURS OF LIBERTY—W. Kuhn	1 : 27	6/8 march
	PRIMROSE PATH—C. Clarke	1 : 29	Romantic reverie
	PENGUINS' PICNIC—P. B. Carver	1 : 15	Pizzicato novelette
BC 1029	**MASTER MELODIES**—I. Geiger Part 1	2 : 56	Selection of various classical movements
	Part 2	3 : 00	
BC 1036	**SCHUBERT FANTASIE**—J. H. Foulds		Various classical movements
	Part 1	2 : 52	
	Part 2	2 : 50	
BC 1045	**OLD VIENNA**—F. Drdla	2 : 50	Old Viennese air
	FESTAL PRELUDE—Norman O'Neill	2 : 57	Modern processional
BC 1052	**SOUTHERN IMPRESSIONS**—C. Ancliffe		
	Moonlit Piazza	1 : 00	Light Italian serenade
	Carnival at Nice	1 : 54	Brilliant valse intermezzo
	MONA LISA—W. James	2 : 54	Valse
BC 1053	**ROSE-BEETLE GOES A-WOOING**—J. Armandola	2 : 43	Novelty intermezzo
	INTERCESSION—DEVOTION—RESIGNATION—F. G. Byford	2 : 55	Serious romantic melody
BC 1060	**IN BUDDHA'S REALM**—J. Armandola	2 : 57	Light oriental scenes
	FROGS' WEDDING—K. Beil	2 : 45	Light humorous episodes
BC 1062	**DANCING MOONBEAMS**—A. Williams	2 : 50	Rhythmic novelette
	SUNBEAMS AND BUTTERFLIES—Albert W. Ketèlbey (*Elite Novelty Orchestra*)	2 : 48	Piano novelty in scherzo form
BC 1068	**SOLDIERS' LIFE**—M. Schmeling	2 : 34	March in ½ common time
	NEAPOLITAN SERENADE—G. Winkler	2 : 37	Dainty scenes
BC 1076	**RUSSIAN FANTASIA No. 4**—L. Portnoff	3 : 03	Slav pictorial scenes
	JAPANESE TEA HOUSE—G. Winkler	2 : 49	Typical Japanese or Chinese
BC 1082	**BY THE SHRINE OF THE SUN**—P. Elliott	2 : 33	Solemn romantic scenes
	EN CARRIERE—K. Komzak	2 : 44	Galop
BC 1094	**MELODIE PASSIONNÉE**—F. Tapp	2 : 39	Passionate dramatic melody
	IN THE GYPSY CAMP—R. Sperber	2 : 54	Descriptive fantasy
BC 1099	**FIVE O'CLOCK TEA IN THE DOLLS' HOUSE**—W. Rosen	2 : 48	Bright intermezzo
	ALHAMBRA—P. Semler	2 : 57	Characteristic Spanish dance

		Duration Mins.Secs.	
BC 1101	**ALMOND BLOSSOM**—A. Williams	2 : 52	Light Japanese entr'acte
	TENDER APPEAL—F. G. Byford	2 : 55	Flowing sentimental melody
BC 1109	**BOOMERANG**—Percival Mackey	2 : 37	Syncopated eccentric novelty
	DANUBE LEGENDS—J. Fucik	3 : 04	Viennese waltz
BC 1115	**NEW LIFE**—K. Komzak	3 : 03	Viennese waltz
	AY ! AY ! AY !—Freire-Ralph	2 : 53	Neapolitan serenade
BC 1117	**PERPETUUM MOBILE**—Strauss-Charrosin	3 : 01	Busy scenes
	MELODIE—Rachmaninoff-Engleman	3 : 05	Serious pathetic melody
BC 1123	**MOONLIGHT ON THE ALSTER**—O. Fetras	3 : 00	Concert waltz
	PIZZICATO POLKA—Strauss-Charrosin	2 : 50	Characteristic polka
BC 1132	**ROMANCE**—Rubinstein-Charrosin	2 : 38	Serious romantic scenes
	OLD WORLD SERENADE—E. Meyer-Helmund	2 : 47	Sentimental love scenes
BC 1135	**FOR REMEMBRANCE**—F. G. Byford	2 : 53	Romantic melody
	JUNGLE DRUMS—Albert W. Ketèlbey	2 : 51	Oriental patrol
BC 1140	**VIENNA MARCH**—Schrammel-Charrosin	2 : 36	March in ½ common time
	IN THE MYSTIC LAND OF EGYPT—Albert W. Ketèlbey	3 : 03	Oriental selection
BC 1147	**LAVENDER TIME**—R. S. Thornton	2 : 38	Dainty intermezzo
	ABBEY BY MOONLIGHT—F. Humphries	2 : 55	Sentimental religioso
BC 1157	**HENRY VIII**—J. H. Foulds		
	Passemezzo	1 : 29	Mediaeval dance
	Queen Katherine's Vision	1 : 28	Plaintive melody
	Baptism Procession	2 : 53	Period processional
BC 1164	**ROVING FANCIES**—Haydn Wood	2 : 56	Romance
	HURRICANE—R. Barsotti	2 : 54	March in ½ common time
BC 1171	**ROSES FROM THE SOUTH**—Strauss-Charrosin	3 : 20	Viennese valse
	DANSE CIRCASSIENNE (La Source) Delibes-Charrosin	2 : 40	Oriental and Russian ballet scenes
BC 1177	**CASSE-NOISETTE SUITE**—Tschaikowski-Charrosin		
	Miniature Overture	2 : 56	March Humoreske
	Arab Dance	3 : 04	Oriental scenes of mystery
BC 1178	**CASSE-NOISETTE SUITE**—Tschaikowski-Charrosin		
	Dance of the Sugar-Plum Fairy	1 : 31	Musical box effects
	Russian Dance (Trepak)	1 : 01	Russian dance
	Marche	2 : 28	Eccentric and mock processions
BC 1179	**CASSE-NOISETTE SUITE**—Tschaikowski-Charrosin		
	Chinese Dance	1 : 03	Light grotesque oriental scenes
	Danse des Mirlitons	1 : 55	Humorous scenes
	Valse des Fleurs	3 : 10	Ballet and pantomime
BC 1185	**VERDI MEMORIES**—F. G. Charrosin		
	Part 1	2 : 51	Operatic favourites
	Part 2	2 : 54	
BC 1192	**ARLESIENNE SUITE No. 2**—Bizet-Zeitlberger		
	Pastorale	2 : 55	Landscape and agricultural episodes
	Intermezzo	3 : 00	Serious romantic interlude
BC 1193	**ARLESIENNE SUITE No. 2**—Bizet-Zeitlberger		
	Menuetto	3 : 05	Minuet
	Farandole	2 : 49	Latin festive scenes

LOUIS VOSS GRAND ORCHESTRA—*continued*

		Duration Mins.Secs.	
BC 1004	**BELLS AT EVENING**—A. Williams	2 : 43	Plaintive descriptive melody
	THE PLAYFUL PELICAN—Peter Yorke *(Peter Yorke and his Orchestra)*	2 : 52	Light novelty intermezzo
BC 1005	**A BIRTHDAY GREETING**—Albert W. Ketèlbey	2 : 47	Flowing romantic melody
	WITH THE ROUMANIAN GYPSIES—Albert W. Ketèlbey	2 : 41	Gypsy camp scenes
BC 1013	**FATA MORGANA**—C. Robrecht	2 : 57	Syncopated orchestral impression
	CUBAN LAMENT—F. G. Charrosin	2 : 58	Bolero
BC 1015	**A MEDITERRANEAN CRUISE**—Roger Jalowicz		
	Malaga	1 : 32	Spanish dance
	Algiers	1 : 24	Oriental melody
	Naples	1 : 18	Serenade
	Nice	1 : 38	Bright tarantelle
BC 1016	**RENDEZ-VOUS**—W. Aletter	3 : 06	Gavotte intermezzo
	FAIRY OF THE GLEN—A. Williams	1 : 25	Rhythmic novelette
	SPANISH DANCE—M. Schmeling	1 : 28	Spanish dance
BC 1018	**WHERE THE PRIEN FLOWS**—H. Löhr-Huber	3 : 07	Bavarian concert waltz
	FATE—Albert W. Ketèlbey	1 : 14	Tense, heavy dramatic
	ON STATE PARADE—Montague Ewing	1 : 25	Processional
BC 1019	**THE CHASE**—J. Fucik	3 : 05	Overture
	COCKTAIL GIRL—J. Engleman	1 : 26	Bright intermezzo
	STORM GALOP—K. Komzak	1 : 16	Galop
BC 1022	**EDELWEISS**—K. Komzak	2 : 39	Light overture
	TOY TOWN TATTOO—H. Jordan	2 : 34	Comedy patrol
BC 1025	**MERRY NIGGER**—W. H. Squire	2 : 54	Plantation novelty
	LIFE'S LAUGHTER—F. W. Rust	2 : 55	Light overture
BC 1028	**UNDER THE DOUBLE EAGLE**—J. F. Wagner	2 : 49	Popular 2/4 march
	RAGAMUFFIN—J. Rixner	2 : 10	Light fiddle polka
BC 1031	**HYDE PARK**—Roger Jalowicz		
	Sunday Morning Church Parade	1 : 29	Flowing romantic melody
	Rotten Row	1 : 20	Light flippant character
	On the Serpentine	1 : 27	Barcarolle
	Around the Bandstand	1 : 25	Lively scenes
BC 1035	**WEDGWOOD BLUE**—Albert W. Ketèlbey	2 : 59	Gavotte intermezzo
	SUPPLICATION PASSIONNÉE—P. Elliott	2 : 54	Passionate love scenes
BC 1037	**WOODLAND ECHOES**—F. Tapp	2 : 51	Flowing pastoral melody
	MARINARELLA—J. Fucik	2 : 59	Overture
BC 1043	**THE VOICE IN THE STORM**—O. Chuckerbutty	3 : 00	Descriptive fantasy
	JOSEPHINE—A. Blomé	3 : 03	Caprice with valse movement
BC 1046	**SUITE BALLET MODERNE**—J. Armandola		
	Mazurka	1 : 15	Polish dance
	Scherzo	1 : 36	Busy scenes
	Valse	1 : 41	Dainty movement
	Finale	1 : 29	Light hurry and comedy
BC 1049	**CALEDONIA**—F. G. Charrosin Part 1	2 : 58	Selection of Scottish melodies in symphonic form
	Part 2	2 : 43	
BC 1051	**IN HOLIDAY MOOD**—Albert W. Ketèlbey		
	On the Promenade	1 : 20	Bright martial movement
	Down the Stream	1 : 37	Barcarolle
	The Illuminated Fête	2 : 48	Brilliant valse intermezzo
BC 1057	**ANGLIA**—F. G. Charrosin Part 1	2 : 59	Selection of English tune in symphonic style
	Part 2	2 : 49	

LOUIS VOSS GRAND ORCHESTRA—*continued*

			Duration Mins.Secs.	
BC 1059	**A VOYAGE TO LILLIPUT**—J. Engleman			
	The Shores of Lilliput		1 : 36	Quiet prelude
	The Lilliputian Army		1 : 22	Eccentric grotesque march
	The Ladies and Courtiers of Lilliput		1 : 25	Period dance—minuet style
	The Rope Dancers		1 : 33	Busy allegro
BC 1065	**CAMBRIA**—F. G. Charrosin	Part 1	3 : 03	Selection of Welsh tunes in symphonic style
		Part 2	3 : 02	
BC 1067	**IN A TOY SHOP**—J. Engleman			
	Doll in the Cradle		1 : 56	Moving romantic melody
	Rocking Horse		: 53	Scherzo for nursery scenes
	Pierrette on the Swing		1 : 17	Valse intermezzo
	Dolls on Parade		1 : 47	Gaiety and carnival
BC 1073	**KELTIC OVERTURE**—J. H. Foulds		3 : 04	Characteristic Hebridean
	HARLEQUIN'S FLIRTATION—L. Mordish		3 : 05	Lilting novelty intermezzo
BC 1075	**A COCKTAIL CABINET**—J. Engleman			
	Maiden's Blush		1 : 28	Dainty intermezzo
	Manhattan		1 : 21	Busy scenes and fairs
	Orange Blossom		2 : 45	Dainty valse intermezzo
BC 1081	**HIBERNIA**—F. G. Charrosin	Part 1	3 : 02	Selection of Irish tunes in symphonic style
		Part 2	2 : 53	
BC 1084	**RIDE OF THE RIFF PIRATES**—J. Armandola		3 : 01	Arabian festive dance
	GAY LIFE—Strauss-Zeitlberger		2 : 58	Gay Viennese waltz
BC 1090	**IN A PERSIAN MARKET**—Albert W. Ketèlbey		3 : 07	Oriental scenes
	THE SACRED HOUR—Albert W. Ketèlbey		3 : 01	Religioso with dramatic climax
BC 1093	**HUNGARIAN RHAPSODY No. 2**—Liszt-Zeitlberger	Part 1	3 : 07	Hungarian racial characteristic
		Part 2	3 : 07	Gypsy revelry scenes
BC 1098	**SANCTUARY OF THE HEART**—Albert W. Ketèlbey		3 : 06	Religious melody
	TOREADOR ET ANDALOUSE—Rubinstein-Nemeti		2 : 51	Spanish dance
BC 1100	**EVENSONG**—Schumann-Zeitlberger		2 : 57	Scenes of pathos
	MINUET (Symphony in E flat major) Mozart-Kutsch		2 : 54	Scenes of grandeur
BC 1107	**IN A CHINESE TEMPLE GARDEN**—Albert W. Ketèlbey		3 : 10	Chinese or Japanese scenes
	GYPSY TAMBOURINE—R. Cuomo		2 : 55	Gypsy tribal scenes
BC 1110	**ALLEGRETTO (Military Symphony No. 100)**—Haydn-Schneider		3 : 04	Light gavotte style
	MENUETTO (Military Symphony No. 100)—Haydn-Schneider		2 : 32	Minuet
BC 1114	**IN THE MOONLIGHT**—Albert W. Ketèlbey		3 : 01	Light love scenes
	BY THE BLUE HAWAIIAN WATERS—Albert W. Ketèlbey		2 : 51	Hawaiian selection
BC 1116	**DREAMING**—Schumann-Zeitlberger		2 : 54	Sentimental pathetic melody
	MOMENT MUSICAL, Op. 94 No. 3—Schubert-Haensch		2 : 59	Dainty period intermezzo
BC 1121	**JUVENALIA**—F. G. Charrosin	Part 1	2 : 57	Selection of nursery rhymes in symphonic style
		Part 2	2 : 50	
BC 1124	**SPARROWS' CONCERT**—E. Börschel		3 : 20	Rhythmic novelty intermezzo
	BLUE PAVILION—J. Armandola		3 : 03	Tango with symphonic introduction
BC 1130	**IN A FAIRY REALM**—Albert W. Ketèlbey			
	Moonlit Glade		2 : 55	Scenic episodes
	Queen Fairy Dances		3 : 00	Pantomime and ballet scenes

LOUIS VOSS GRAND ORCHESTRA—*continued*

		Duration Mins.Secs.	
BC 1131	**IN A FAIRY REALM**—Albert W. Ketèlbey		
	Gnomes' March	2 : 59	Burlesque processional march
	FIESTA ARGENTINA—O. Chuckerbutty	2 : 58	Spanish or Mexican episodes
BC 1137	**THREE OLD DANCES**—Arthur Wood		
	True Hearts	3 : 00	Light flowing melody
	Forget-Me-Not	1 : 10	Minuet
	Gaiety	1 : 44	Circus or fair scenes
BC 1141	**TIC-TAC**—Strauss-Charrosin	2 : 46	Galop
	PRIZE SONG (Meistersinger)—Wagner-Gold	2 : 51	Dramatic love scenes
BC 1146	**BOHEMIA**—Archibald Joyce	2 : 56	Valse brillante
	ROYAL CAVALCADE—Albert W. Ketèlbey	2 : 40	Processional march
BC 1148	**CASTILIAN REVELS**—F. G. Charrosin	2 : 44	Spanish festival
	ALLEGRO MOLTO VIVACE (6th Symphony)—Tschaikowski-Engleman	2 : 58	Dramatic processional
BC 1152	**THREE AMERICAN SKETCHES**—J. Engleman		
	Statue of Liberty	3 : 03	Miniature overture
	Top Boot Dance	1 : 12	Characteristic novelty dance
	Yankee Doodle	1 : 29	Descriptive finale
BC 1155	**PUSZTA ROMANCE**—S. Rogez	2 : 53	Gypsy song and dance
	SOUVENIR DE CAPRI—G. Becce	3 : 09	Romantic serenade
BC 1160	**WALTZING THRO' OLD VIENNA**—I. Geiger		
	Part 1	2 : 59	Waltz selection
	Part 2	3 : 00	
BC 1163	**PAS DES FLEURS (Corsaire Ballet)**—Delibes-Charrosin	3 : 00	Light ballet and pantomime
	FIRESIDE GYPSIES—F. G. Charrosin	3 : 00	Gypsy song and dance
BC 1168	**A VISIT TO THE INSECT ZOO**—H. Bick		
	Grasshopper's Holiday	2 : 45	Descriptive cartoon scenes
	Butterfly's Lullaby	2 : 48	Sentimental quiet episodes
BC 1169	**A VISIT TO THE INSECT ZOO**—H. Bick		
	Bumble Bees' Wedding	2 : 20	Apiary activity
	DREAMY SHADOWS—H. Bick	3 : 03	Tropical palms and lagoons
BC 1175	**OUR FEATHERED FRIENDS**—H. Bick		
	Gossiping Sparrows	2 : 00	Zoological sequence
	Enigmatic Penguin	2 : 07	Grotesque comedy
BC 1176	**OUR FEATHERED FRIENDS**—H. Bick		
	Homesick Parrot	2 : 43	Emotional scenes
	Screeching Seagulls	1 : 56	Zoological frivolity
BC 1183	**THREE CHARACTER STUDIES**—H. Bick		
	Flippant Coquette	2 : 19	Nature studies
	Fanciful Day Dreamer	2 : 45	Sentimental tone poem
BC 1184	**THREE CHARACTER STUDIES**—H. Bick		
	Snobbish Pedant	2 : 11	Broadway revelry
	PHANTOM PIPER—Montague Ewing	2 : 47	Lilliputian novelty
BC 1190	**SWAN LAKE BALLET**—Tschaikowski-Charrosin		
	No. 2 Valse	3 : 00	Ballet valse
	No. 4 Scene	2 : 39	Love scenes
BC 1191	**SWAN LAKE BALLET**—Tschaikowski-Charrosin		
	No. 5 Hungarian Dance	2 : 31	Gipsy festive scenes
	No. 6 Scene	2 : 58	Dramatic prelude ; storm and fire scenes

WEST END CELEBRITY ORCHESTRA

BC 1007	**FROG KING'S PARADE**—Kronberger-Marriott	2 : 48	Novelty intermezzo
	PHANTOM WATCH—F. W. Haarhaus	2 : 47	Descriptive patrol

WEST END CELEBRITY ORCHESTRA—*continued*

		Duration Mins.Secs.	
BC 1009	**TALES FROM A FAIRY BOOK**—J. Engleman		
	Babes in the Wood	1 : 23	Plaintive lullaby
	Rumpelstilkins	1 : 28	Light eccentric
	Cinderella	1 : 32	Valse intermezzo
	Ali Baba	1 : 25	Marche joyeuse
BC 1011	**DANCE TUNES FROM BAVARIA**—A. Pachernegg	2 : 53	Valse medley
	TEA DOLLS' PARADE—L. Noiret	3 : 00	Rhythmic novelette
BC 1014	**BUDDHA'S FESTIVAL OF LOVE**—Kronberger-Marriott	3 : 07	Oriental intermezzo
	CARNIVAL NIGHTS—G. Groitzsch	3 : 07	Light valse intermezzo
BC 1020	**GYPSY IDYLL**—W. Piercy	2 : 55	Romance and czardas
	JACKANAPES—Montague Ewing	1 : 21	Eccentric novelty
	THE WINNER—J. Kral	1 : 25	Galop
BC 1030	**MELODIE SOLENNELLE**—F. Rosse	2 : 59	Serious melody
	SAILORS' PATROL—F. G. Charrosin	2 : 53	Nautical novelty
BC 1042	**ON THE MARCH**—C. Woitschach Part 1	2 : 48	Potpourri of popular marches
	Part 2	2 : 40	
BC 1126	**SAILORS' HOLIDAY**—E. Martell	2 : 44	Nautical novelty
	GLAD DAYS—R. A. Berche	2 : 57	Dainty intermezzo
BC 1133	**FIGHTER COMMAND**—F. Tapp	2 : 45	6/8 march
	SUNNY TYROL—G. Freundorfer	2 : 50	Bright intermezzo
BC 1138	**RED POPPIES**—P. Elliott	2 : 40	Light romance
	CHILDREN OF THE REGIMENT—J. Fucik	2 : 59	March in ½ common time
BC 1149	**SOUVENIR DE MONTE CARLO**—B. Tattenhall	2 : 48	Garden and floral scenes
	TRICKSY—F. G. Charrosin	2 : 58	Capricious novelty
BC 1153	**FRANZEL**—Clifton Parker	2 : 46	Alpine peasant dance
	DON JOSÉ—F. G. Charrosin	2 : 48	Characteristic 2/4 march
BC 1162	**HEYDAY**—B. Tattenhall	2 : 52	Dainty intermezzo
	LEGIONS OF THE AIR—R. S. Thornton	2 : 58	6/8 march
BC 1172	**JACK ASHORE**—Eric Smith	3 : 08	Nautical novelty
	IN PARTY MOOD—Jack Strachey	2 : 54	Rhythmic novelty
BC 1181	**ROYAL STANDARD**—A. Joyce	2 : 35	March in ½ common time
	MANCHU WEDDING—S. Translateur	2 : 44	Chinese and Japanese light scenes
BC 1187	**FIRE ON THE HORIZON**—H. Nore	2 : 56	6/8 march
	FIRST WALTZ—Reginald King	2 : 50	Youthful gaiety
BC 1195	**PROCESSION OF THE SARDAR (Caucasian Sketches)**—Ippolitov-Ivanov-Charrosin	2 : 59	Oriental and Russian Processional
	NEW PARTY FROCK—Reginald King	2 : 25	Valse intermezzo

PETER YORKE AND HIS ORCHESTRA

BC 1004	**THE PLAYFUL PELICAN**—Peter Yorke	2 : 52	Light novelty intermezzo
	BELLS AT EVENING—A. Williams (*Louis Voss Grand Orchestra*)	2 : 43	Plaintive descriptive melody

SPECIAL ISSUES

	Duration Secs.
BD 101 **FANFARES**	
(1) **For a Ceremonial Occasion**—A. W. Ketèlbey	48
(2) **Ceremonial**—J. Engleman	15
(3) **Palace Scene**—J. Engleman	25
(4) **Joyful**—J. Engleman	14
(5) **Introductory**—J. Engleman	16
(6) **Military**—J. Engleman	17
(7) **Festal**—J. Engleman	7
(8) **Dramatic**—J. Engleman	17

	Duration Secs.
BD 106 **FANFARES**—Barry Tattenhall Nos. 1 to 6	
(1) **For Pageantry**	37
(2) **For a Re-union**	22
(3) **For Valour**	18
(4) **For a State Occasion**	22
(5) **For Heroes**	31
(6) **For a Proclamation**	14

SUPPLEMENTARY LIST NO. 1

TO OUR COMPLETE CATALOGUE

Single Sided—Red Label

		Duration Mins. Secs.	
	INTERNATIONAL RADIO ORCHESTRA		
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BX 503	**SUNLIT FIELDS**—Cecil Milner	1 : 30	Flowing pastorale
	VIGIL—Cecil Milner	1 : 31	Sinister theme
BX 504	**DAWN**—Norman Demuth	1 : 33	Cloud and landscape scenic
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	CARTOON COMEDY—Gilbert Vinter	1 : 30	Animation and buffoonery
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BX 512	**TRAGIC**—Gilbert Vinter	1 : 24	Sombre dramatic
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BD 124	**THREE PLAY-INS AND PLAY-OUTS**—J. Bath			
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	ROMANTIC PRELUDE	(a) 45 secs.	(b) 23 secs.	Romantic appassionate
BD 125	**THREE PLAY-INS AND PLAY-OUTS**—Percival Mackey			
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NATIONAL LIGHT ORCHESTRA

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BC 1206	**MAYFAIR PARADE**—Jack Strachey	3 : 04	Riviera bustle
	DREAM FANTASY—D. Neville	2 : 58	Sophisticated romance
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BC 1208	**SOUVENIR D'AMOUR**—O. Chuckerbutty	2 : 59	Scenes of affection
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	LOUIS VOSS GRAND ORCHESTRA		
BC 1198	**IN THE ARENA**—G. Groitzsch	2 : 54	Stadium march
	PIZZICATO CAPRICE—J. Engleman	2 : 03	Busy comedy novelty
BC 1201	**NIGHT OF ROMANCE**—Hans May	2 : 47	Continental interlude
	VOODOO (from CUBAN SUITE)—Phil Green	3 : 03	Latin American descriptive
BC 1203	**KEEP MOVING**—F. G. Charrosin	2 : 51	Busy and mobile scenes
	SUMMERTIME IN FONTAINEBLEAU—N. Hackforth	3 : 05	Parisian memories
BC 1207	**SONG OF THE RIVER**—Archibald Joyce	2 : 54	Valse tempo
	KORONGA (AFRICAN DANCE)—F. Sowande	2 : 52	Tribal dance
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	Tequila	1 : 23	Paso doble
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BC 1213	**SHAFTESBURY AVENUE**—Jack Strachey	2 : 38	Sports parade march
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	WEST END CELEBRITY ORCHESTRA		
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	PINK CHAMPAGNE—Jack Strachey	2 : 44	Modern valse intermezzo
BC 1202	**IN HAPPY MOOD**—Percival Mackey	3 : 00	Holiday spirit
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BC 1217	**THREE FANCIFUL ETCHINGS**—Albert W. Ketèlbey		
	PASSING STORM-CLOUDS	3 : 02	Desolation and aftermath
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	Louis Voss Grand Orchestra		
BC 1218	**THREE FANCIFUL ETCHINGS**—Albert W. Ketèlbey		
	QUIPS AND CRANKS	2 : 46	Cartoon frolics
	LAKESIDE—Ronald Hanmer	2 : 55	Romantic memories
	Louis Voss Grand Orchestra		
BC 1219	**CARDINAL'S SNUFF BOX**—F. M. Rogers	3 : 02	Old tapestry piece
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(4) **The Citadel**
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(8) **Stand to Arms**
(9) **Tipperary Boys**
(10) **Columbine**
(11) **Peasants**
(12) **Rastus**
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(15) **Sergeant Major**
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(23) **Frolics**
(24) **En Route**
(25) **Bugle Call**
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(27) **Eyes Right**
(28) **Here Come the Guards**
(29) **Plumes and Pennants**
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(54) **Be a Man**—C. Zeller
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(56) **Bacchanale de Montmartre**—A. W. Ketèlbey
(57) **Joyous Allegro**—J. Engleman
(58) **Spirit of Youth**—C. J. Gilbert
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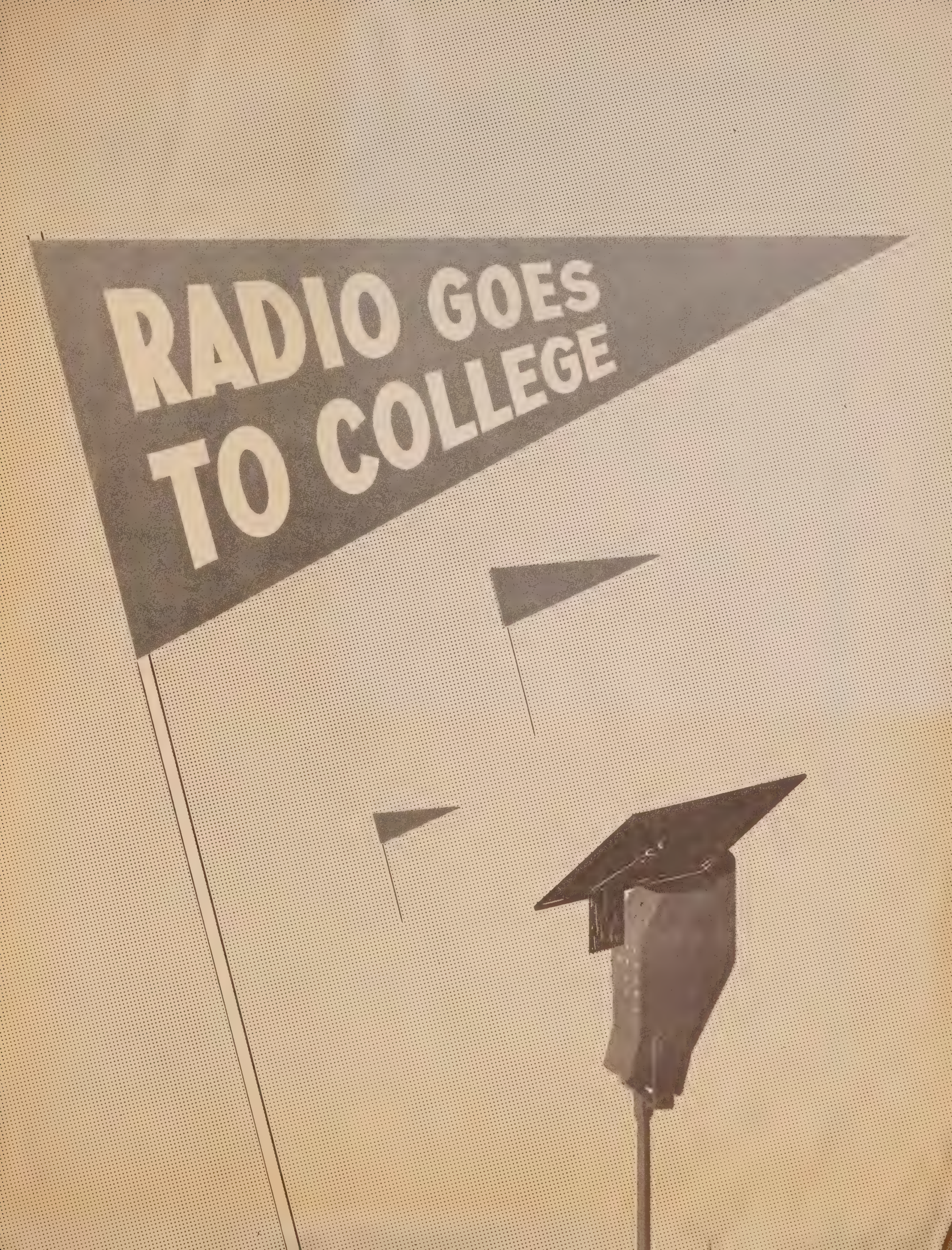
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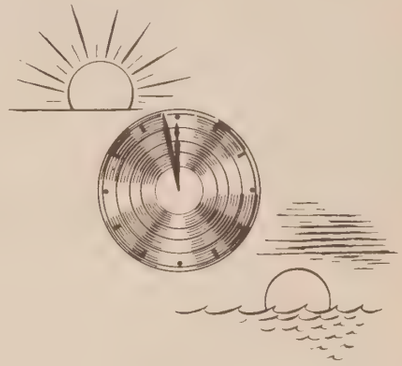

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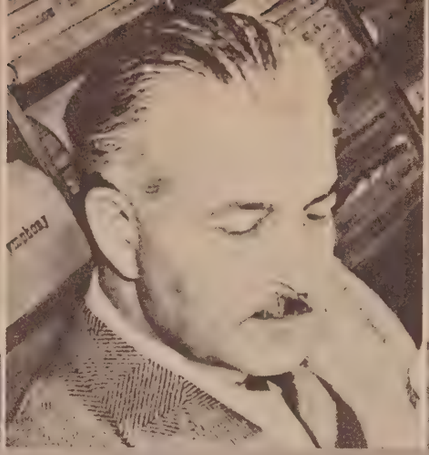

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(More)

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EDUCATIONAL BROADCASTING

Its Aims and Responsibilities

The 22 educational broadcasters who prepared the following report met as a seminar, during June and July, 1949, at Allerton House, the conference center of the University of Illinois. They came together at the invitation of the Rockefeller Foundation and the University of Illinois to re-examine and re-appraise the idea of educational broadcasting, and to explore its future.

During the weeks of the seminar, they had the advice of a number of consultants, including Mr. John Marshall, assistant director of the Rockefeller Foundation; Dr. Paul Lazarsfeld, chairman of the Department of Sociology of Columbia University; Mr. Charles Siepmann, chairman of the Department of Communications of New York University; Dr. Justin Miller, president, and Mr. Ralph Hardy, chairman of the education committee, of the National Association of Broadcasters; Mr. Sterling Fisher, educational director of the National Broadcasting Company; Mr. Robert Hudson, director of Education and opinion broadcasts of the Columbia Broadcasting System; Miss Mary Ahern, of the American Broadcasting Company; Mr. Franklin Dunham, chief of radio, and Mr. R. R. Lowdermilk, chief of audio-visual aids, of the U. S. Office of Education; Dr. Donald Horton, anthropologist of the Carnegie research project on television at the University of Chicago; Dr. Earl F. English, director of the facsimile laboratory of the University of Missouri; Mr. A. James Ebel, consulting engineer on FM and television; Dr. Howard Y. McClusky, of the college of education of the University of Michigan; Mr. Fritz Rice, of the Allen B. DuMont television research laboratories; and from the University of Illinois, President George D. Stoddard, Provost Coleman R. Griffith, Dean Robert B. Browne of the Extension Division, Dean Willard Spalding of the College of Education, and Director Josef F. Wright of radio services and public information, and Dr. J. W. Albig, Dr. O. H. Mowrer, Dr. Charles H. Sandage, Dr. Dallas W. Smythe, and Director Wilbur Schramm, the last five from the Institute of Communications Research. Dr. Schramm acted as general chairman of the seminar.

Invited guests of the seminar were educational broadcasters from Japan, Korea, the Philippines, Great Britain, and Denmark. These guests from other countries, however, took no part in framing the report of the seminar, which deals only with educational broadcasting in the United States.

The seminar defined broadcasting broadly as communication by AM or FM radio, television, or facsimile. It was recognized early in the sessions that broadcasting, like press and motion pictures, is essentially only a technological tool, which is intrinsically neither good nor evil. Communication, like transportation, is a general concept which achieves meaning only in terms of specific uses. To define and specify those uses in a workable way is of great importance at a time when new media are coming into favor, and when public information is lagging dangerously behind events and scientific accomplishment.

Events of the first half of the twentieth century have led to many appraisals of our social institutions to determine how they may contribute most effectively to present and future generations. As one result of these appraisals, education has moved increasingly into a positive and constructive participation in every aspect of current living, and is attempting to utilize its total resources for the improvement and enrichment of the whole community. It is natural that educational institutions should therefore have put radio to work extending their services. A growing number of public school systems are using radio to enrich their class instruction. Colleges and universities are finding radio an excellent means of reaching people off-campus whom they need to serve.

Although educational broadcasting has better facilities today than ever before, its full potentialities are by no means being realized. There are more than 100 licensed educational broadcasting stations -- but many of them have inadequate frequency and power assignments, or operate only limited hours. There are many radio production centers in colleges and universities -- but they, like the educational radio stations, are often understaffed and poorly equipped. Fortunately, however, there is an indication of growing interest and faith on the part of educators in these media, so that many institutions are now thinking more seriously than ever before about broadcasting's educational potential. This growing interest and concern may be traced to four elements: (1) the demonstrated need, (2) the demonstrated success of educational broadcasting on a small scale, (3) the emergence of FM, television, and facsimile, with their great potentialities and hard-to-predict economics, and (4) the outlook for educational broadcasting by commercial broadcasting stations.

Throughout the years there has been a valuable activity on the part of commercial stations and networks to present important local and national issues to the general public and to participate with schools and universities in the development of planned educational activities. Limited and sporadic because of economic considerations, these activities have nevertheless been important and valuable in the total educational job. The advent of the new media and increased competition indicate a probable decrease in this kind of service by commercial broadcasters. It is important that commercial broadcasting continue to serve the nation-wide audience with educational materials, but the situation places an even greater responsibility on educational institutions to use broadcasting and use it as well as possible.

Considering the aims and responsibilities of educational broadcasting in this situation, the seminar examined six areas: (1) purpose, (2) audience, (3) the nature of non-commercial radio, (4) relation of broadcasting to educational institutions, (5) the new media, and (6) future program.

I. PURPOSE

The aims of educational broadcasting are the broad general aims of education. A distinguished educational administrator has defined them as the development of a structure of thought, and the improvement of human relations and adjustment. A thoughtful critic of radio has defined them as helping the individual to acquire the facts he needs, and clothing the facts with significance.

Unquestionably, education in a democracy has the responsibility of lifting the level of understanding and appreciation of the people, of giving the individual a knowledge of himself and his society and of the sources of tensions and perplexities in each. In a free society it is essential that the individual have a continuing sense of belonging and participating, of keeping up with a complex and fast-moving world. It is a responsibility of education to foster and further that feeling of belonging and counting.

Educational broadcasting has been most clearly distinguished by its high concern for integrity in the selection and handling of materials, and by its consistent dedication to social purpose. This purposeful activity may take several forms, among them:

(1) informing.

(2) stimulating the individual to organize and give meaning to information.

(3) contributing to the understandings that make for better human relations and adjustment.

(4) broadening participation in the culture of our society.

(5) acting as an outlet for the varied expressions of the community which the station serves, and acting as a force within the community to help it solve its problems.

(6) leading the way, by experiment, toward new forms and activities of broadcasting. People cannot come to like that which they have never experienced. Broadcasters must provide that variety of experience which permits and encourages the development of tastes and interests. This implies an obligation to experiment with both form and content.

II. AUDIENCE

Popular Education as a Goal of Broadcasting

American democracy depends upon an active and informed body politic. Therefore, universal education is of primary importance. This principle applies equally to educational broadcasting. Educational broadcasting, like education itself, is not and cannot in a democracy be the prerogative of a privileged few.

Educators on the air have often turned to the services of such limited groups as have already been exposed to the benefits of considerable formal education. There is danger that these special services will be given too great an emphasis and that the medium will fail to carry information, understanding, and culture to the large portions of the general public which are not highly educated and are therefore more difficult to reach with serious material. The effort should be made directly and frequently by educational broadcasters to reach and serve the greatest possible number of people, always bearing in mind the fact that the universal audience is made up of a number of publics, and that no one program will reach all these publics and therefore all the audience.

Character of the Audience

A program intended to appeal to the universal audience must be based upon interests common to all people, and these are rare indeed. But the universal audience includes a diversity of smaller publics distinguished by interests and needs which are less than universal. There are many elements which tend to limit the universal audience, such as age, sex, educational background, occupation, economic status, place of residence, the form of the program selected, the difficulty of the presentation, and the selection of the area of the problem. It should also be noted that each individual finds himself in many and quite different listening publics.

One great purpose of the educational broadcaster is to render service to those publics which are not otherwise being served. In creating a program for

any public in terms of the need or interest that defines that public, the broadcaster will try to reach the entire public. When broadcasting is serving the interest of such publics, the size of the obtained audience is not to be measured against the size of the universal audience, but rather against the size of the public selected. When the public is small, the obtained audience will, of course, be small. If the need or interest served is important, the smallness of the audience may be justified. But there is no merit in smallness of audience in itself. If the potential audience for the program is large and the obtained audience is small, the situation should be analyzed carefully to make certain that the size of audience is not a result of poor audience promotion or lack of imagination and skill in program design.

The educational broadcaster will hope to reach all the listeners in his service area, but will rarely if ever achieve this through one program. Rather, it will be through a program structure designed in terms of the diversity of publics which constitute his total audience, and which repeatedly reaches these varied segments of the audience.

The Challenge of the Community

Each educational broadcaster must therefore examine the nature of his community and assess its needs. Then he must mobilize the talents and facilities at his disposal so that his programming may be in terms of these needs and interests.

Since communities and community needs vary widely, as do the purposes and resources of stations, successful broadcasting will differ widely in form and direction.

Each broadcaster bears the responsibility to serve his community to the fullest, and therefore to be different insofar as his own talents and the needs of his own community are unique. The success of others may be studied and their methods adapted, but to seek or to accept conformity is to deny the great challenge of broadcasting.

III. NATURE OF NON-COMMERCIAL BROADCASTING

Non-commercial broadcasting has distinctive contributions to make in the field of experiment, and important contributions in professional training. But it is in terms of the primary purpose of non-commercial programming that the essential difference between commercial and non-commercial broadcasting may best be defined.

Purposive Differences

Our social structure recognizes both profit-making and non-profit institutions. The school and the university have as clear a place in our society as the small business and the corporation. Both profit and non-profit institutions support the American way of life.

Society requires different services from the two kinds of institutions. The educational institution and its broadcasting arm exist entirely to render public service and to make education widely available. Their success is judged, not by economic results, but by achievement in reaching this educational objective. The non-commercial broadcaster, no less than the commercial, is dependent upon proper financing, skills, techniques, knowledge of his audience, and limitations of the medium, but the similarities of his operation to commercial operation are dictated by the requirements of the medium, rather than by purposes and goals. Some educational institutions maintain their own facilities; others, through their production departments, use available time on commercial stations; still others use both. Whatever the avenue used, these institutions must meet professional standards of production. But whereas the commercial station in its daily program design must emphasize the common denominators of public taste, and reflect in many of its programs the widespread popular desire for relaxation and escape, the educational station operator can aim his programs at the wide variety of special needs and interests in his audience. He can program for unserved segments of the universal audience, for special areas or special needs. He can offer a service flexible enough to meet individual differences, and can reflect the total

resources of education in terms that will appeal, at different times, to all segments of the audience. Especially if he has his own station, he can provide the continuity of programming which is so essential to the educational process, on a regular and long-time basis rather than the limited and sporadic basis which limits the educational broadcasting of commercial stations. He can do this because his primary purpose is education. Whereas a commercial broadcaster may highlight a public service or educational program with great production skill and for a large ready-made audience, the non-commercial broadcaster can design his entire program structure in the light of educational needs and resources.

The Obligation to Experiment

Audience research and technical research have long distinguished the broadcasting industry. Educational institutions have contributed to both, in terms of laboratories and trained investigators. Non-commercial broadcasters, and the institutions they represent, have a special obligation to contribute to this research. A non-commercial station, of course, should know at least as much about its audience as does a commercial station. But it should also know more than any station knows today about the psychological and sociological effect of broadcasting on its listeners.

This is not an obligation unique to non-commercial broadcasters, but they have a unique opportunity to advance knowledge in this respect. They represent institutions which have a long history of research in the effect and effectiveness of educational methods. They have at hand a number of trained research directors and usually a number of graduate students. They have the opportunity to carry out long-term experiments, experiments in depth, and experiments which will attract audience cooperation more readily because they are sponsored by educational institutions for educational purposes. They also have the tradition that research results should be made available to all persons

who can profit by them. Thus they have it in their power to make a distinctive and important contribution to the advancement of knowledge in the field of communications.

Professional radio training

Non-commercial stations have an opportunity to contribute to the training of competent persons for broadcasting. On the other hand, the non-commercial station must not permit untrained students to practice mistakes upon the general listening audience. The proper field for such training lies in the hands of the faculty instructor in radio and in such beginners' laboratories as the wired wireless studio. It does not lie in the professional broadcasts of the educational station. The training opportunity of the non-commercial station lies rather in providing a kind of interneship for some well-qualified persons who have approached professional standing. This is not entirely a distinctive contribution, but it is an important contribution.

IV. RELATION OF BROADCASTING TO EDUCATIONAL INSTITUTIONS

Education is organized in many ways to meet the responsibilities which modern society places on it. Different institutions meet that responsibility in different ways. The university takes steps to share its benefits by extension services — correspondence courses, off-campus classes, itinerant teachers. It holds conferences and institutes. It sets up short courses and refresher classes. Its faculty members provide consulting services for business, industry, labor, and government. It establishes a press and publishes serious books.

The present-day university must acknowledge that it cannot exist solely as a repository. It cannot be merely a storehouse of accumulated knowledge where young people come to make selections off the shelves. True, it must enjoy some detachments in order that certain kinds of thinking can be carried on, free from the pressure of necessity for action. At the same time, it must function as a part of the on-going society which sustains it. It must share its talents, knowledge, and understanding not only with its students but with people generally who look to the university for guidance and wisdom in meeting the world's problems. It must supply standards and principles for the critical evaluation of life.

This sense of outreach and responsibility to the remote citizen found expression in the statement of an early president of a midwestern state university, Charles R. Van Hise of the University of Wisconsin: "I shall not rest content until the beneficent influences of the University are available in every home in the state."

With that same sense of responsibility to the community, modern elementary and secondary schools are seeking to provide expanded services. Knowing that schooling for most Americans ends before or at the time of high school graduation, schools recognize that their responsibility extends beyond teaching basic learning skills, preparation for active citizenship, and instruction in vocational skills.

They realize that the satisfactory adjustment of most adults depends upon the interpretations, the appreciations, the social attitudes, and the self-knowledge which result from early educational experiences. Consequently, they study the needs of their communities and adjust their programs accordingly -- altering buildings, revising curricula, hiring specialized teachers, and extending extra-curricular activities, in addition to offering special adult education classes.

Other types of educational institutions accept their responsibilities to the individual and society in varying degrees and within specified areas. Thus adult education organizations, institutes of the arts and sciences, and special schools and research institutions play their special part in the whole process of education.

Essentially, the educator is a servant of the people entrusted with the operation of educational agencies set up by society for a two-fold purpose: first, for perpetuating the attained stage of social progress by handing on the best in the established patterns of thought; and, second, for preparing the way for the orderly correction of recognized shortcomings of human society. The educator's problem is that of holding fast to that which is true and of good report, while ever encouraging the fearless searching and sifting by which alone the truth can be found.

The educator is, then, both custodian and explorer. But his support and his very freedom to explore rest finally upon the understanding and consent of the public. Hence he must communicate the significance and the urgency of his research to the public. And as for his discoveries -- his new truths and new interpretations -- of what benefit are they if they are not shared? What contribution can he make to the improvement of human relationships if he does not communicate his ideas widely and effectively? How can he reach and serve the youth or adult who happens not to be in class or on campus? How can he make available "the beneficent influences of the university" in every home in the state?

Broadcasting provides an obvious answer to such questions.

Here is the most economical, flexible, and convenient medium to which the educator has access. Here is a means of reaching quickly and repeatedly large numbers of people. Here is an open door into the homes of people of all types -- young and old, plain and sophisticated, schooled and unschooled. Here is an instrument touching many who are intellectually and emotionally starved, and many more who are not fully aware of their needs. Here is a means of approach to various publics, to people dispersed over wide areas. Here is a point of contact with those who are unable to find enough that is serious and significant in a broadcasting service that concentrates on entertainment. And here are neglected fields of human thought and activity -- political understanding, mental health, child development, and the whole area of human adjustment -- where the ground is virtually unbroken or uncultivated.

Presented with such an opportunity and confronted with the responsibility for outreach and dissemination, what are the specific responsibilities of the university and the school system with regard to broadcasting? They appear to be four-fold and to fall into the following general areas: (1) Programming, (2) Audience Building, (3) Radio Research, and (4) Radio in the Curriculum. In part these have been discussed under the heading of "Non-commercial Radio." Because of their importance it seems desirable to review them here from an institutional viewpoint. These are responsibilities which can be discharged only if their importance is fully recognized by the institution and adequate provision is made for the necessary facilities and personnel.

Programming

To be most effective in meeting the needs of the people, educational radio programs must have purpose, design, and continuity. Educational institutions, particularly those operating their own radio facilities, are in a unique position to direct programs toward major educational purposes, to design programs in terms of those purposes, and to provide continuity over a span of years. Bold

experimentation in both content and form is necessary if this greater opportunity is to be fully realized. The range of programming will extend from informal broadcasts, such as news, talks, and discussions, to formal and systematic courses directed to individuals and school groups.

The opportunities for both formal and informal broadcasts are numerous and inviting. They cover listener needs for counsel on homemaking, farming, child care, health, and countless other areas of human living.

Formal education on the air is presently limited in extent and coverage. Nevertheless, there is considerable evidence that carefully prepared courses, similar to regular resident instruction, do attract and hold substantial numbers of listeners, whether originating in university classrooms or broadcast from a studio. The state universities of Illinois, Iowa, Minnesota, Ohio State, and Wisconsin for example, report responses and reactions from a wide range of listeners, pointing up deeply-felt needs and an eagerness to learn. Adaptations of formal courses, broadcast over commercial stations, have had similar success in such areas as Texas, the Rocky Mountain region, and Greater Boston.

Impressive evidence has likewise been accumulated in the area of programs for schools. In several states and a score of cities broadcasts specifically designed for classroom use are adding vitality and enrichment to the ordinary school curriculum. They are demonstrating the effectiveness and economy of radio as a teaching tool in a way clearly indicating the need for extending the practice to other sections of the country.

Radio stations are required by federal regulation to operate in the public "interest, convenience, and necessity." Too often broadcasting is designed primarily to satisfy listener "interest" and "convenience." But what of public "necessity," or the <u>needs</u> of the people? Here is a function of broadcasting that can be adequately performed only when the educator fully recognizes his obligation and his opportunity.

Audience Building

The university which undertakes to discharge its responsibility in broadcasting must first banish the concept of the audience as a mass. Audiences are individuals, with, of course, widely differing interests and needs. Many of those needs are unrealized and unexpressed. The educational broadcaster has, then, the task of discovering needs, stimulating awareness, and making use of motivations to overcome the resistance most people have to exercise of the mind. The job is two-fold, for the educator is obliged constantly to attract listeners by converting unrecognized needs into wants at the same time he produces appealing and rewarding programs. Presentation of the program alone is not enough. The people it is designed to serve must, by all available means, be sought out and induced to listen.

Broadcasting Research

How does one teach by radio? What are the limitations and possibilities of the learning process in relation to radio and the other electronic media? How shall broadcasting be used to communicate with various types of people? What symbols, which stereotypes, what vocabulary range can be used? What influence, on a long-range basis, is broadcasting having on attitudes and behavior? What are the unfilled needs and interests of the non-listener? What effect on the tastes, attitudes, and happiness of people can be shown as evidence of the contribution of educational broadcasting?

Here are some basic questions dealing with the effects of this powerful medium of communication, yet few answers are known and some areas almost totally unexplored. Here, plainly, is a rich and fertile field for the university social scientist, for the experimenter and researcher. Here are problems in human behavior and relationships of such depth and complexity that they call for the most intensive and profound research.

Radio in the Curriculum

Surveys reveal that the average person spends more time listening to the radio than he gives to any other activity except working and sleeping. Paradoxically, that person has spent years learning to read, write, and speak — but has received little or no educational guidance in listening. If this enormous listening activity is to have the maximum constructive effect, the art of listening must be taught and learned. Here, obviously, is an area of neglected responsibility for the schools and universities. The "art of listening" must become an integral part of the learning process.

In another area the educator has an equal, if not a greater, responsibility — in teaching an understanding of the place of radio in our society. The student in the world of today must be made aware of the power of the instrumentality, the nature of its control and use, and its many-sided effects on the life of man.

Those agencies of education engaged in training teachers have a special obligation. Their students are entitled to full acquaintance with the many educational functions of radio and special instruction in the techniques of classroom use.

Finally, the university must face the need of preparing professional workers in broadcasting, of supplying the creative and technical minds essential to growth and improvement. The teaching of certain skills and techniques will naturally be included, but the educational emphasis at the university level must necessarily be placed on giving the student a sound, liberal education with full appreciation of the social importance of the medium and a sensitivity to the needs, as well as the wants, of the people who can be served by broadcasting.

V. THE NEW MEDIA

The Learning Process

The nature of the learning process is still not fully understood. Its operation in connection with the various broadcast media is being studied, but results are fragmentary and incomplete.

The stimulus-reward theory, for example, is only partially applicable because motivation of the listener-viewer is relatively weak. Other current theories relating learning to identification, aggression-frustration, anxiety, action, and configuration, give promise of shedding light on the problem of the relative value of the various media in effecting learning. At present, however, it is fair to say that learning does take place as a result of exposure to each of the various media, but in relation to the special circumstances of the situation, the character of the broadcast material and the nature and condition of the learner.

Basic research into these media as factors in learning should therefore be continued and extended. Such research would illuminate, verify, or disprove "common-sense" observations concerning the similarities and differences among the various auditory and auditory-visual media.

Choice of Media for Educational Purposes

This choice must always be made in the light of the national communications policy, the institution's particular situation, and existing economic and social conditions. In choosing and developing their broadcast media, American universities, colleges and schools should assist in every possible way in the development of a sound national communications policy through supplying the proper legislative and administrative agencies with the results of increased scientific research on such matters.

Media for education, it is noted, range from the chalk and blackboard, the map and the book, to ultrafax and television. Many of these have proven themselves to be educationally important to specific tasks. Some have only been

inadequately tested in the educational process, and some have, to all intents and purposes, not been tested at all. For the most part, the wise use of each new medium as it has come into the educational pattern has not been to replace the old, but rather to extend or deepen the possibilities of the educational process. The issue of when and where TV, facsimile and FM are added to, replace, or implement existing facilities must resolve itself into a calculation of the advantages of the new installation as against its cost. In principle, the choice should be of that medium or combination of media which best fits (a) the size and character and needs of the audience, (b) the character and quantity of material to be communicated, and (c) the skills and plan of the broadcaster.

It should be clearly understood that none of these media -- TV, aural radio, or multiplex facsimile -- has been proved to be inherently superior to any other as an educational device. Each one has certain strengths and appeals which make it the preferred medium for certain materials and certain audiences. TV offers the educator a chance to combine sight, sound, and action. If sound is the essential quality, however, then radio is the logical medium, and can be used at much lower cost than TV. If a combination of sound and still pictures or print is needed, then multiplex facsimile should be effective. In different ways, and in degrees not yet fully determined by research, each of the mass media is relatively more or less useful in communicating abstract or concrete material, in arousing emotional or critical reactions, in bringing about verbatim memory or discrimination. Each medium appeals in different ways to audiences of different ages, educational levels, occupations, and listening habits. Each offers the educational broadcaster a different opportunity, and the fortunate broadcaster who has them all at his disposal can match the job he wants done to the audience he wants to reach, and select the particular medium which will hit that target.

Ideally, of course, an institution interested in widespread education should be completely equipped for transmission and reception of all such media. In practice, however, the educational broadcaster will have to make a choice to fit his budget.

However, "effectiveness per dollar cost" is not a simple judgment of which medium demands the least capital outlay or production expense. It is rather a judgment of which reaches the greatest number of consumers with the most effective impact per dollar spent. It must be admitted, however, that no matter how effective certain media may be in these terms, the capital outlay involved may lie entirely beyond the budget of many educational institutions.

The determination of this issue obviously will be different where school systems are concerned. Having control over production, reception, and utilization of programs, they are relatively free from the limitation of public acceptance. A more complete statement of the position of schools in regard to TV is contained in Appendix A.

Outlook for AM, FM, TV, and Facsimile

Assuming that the present state of national policy on frequency allocation, patent law, and anti-trust law enforcement will continue, it is likely that in the next five years the structure of the commercial broadcast industry will tend toward geographical specialization. Television will be particularly concentrated in metropolitan areas, in an ever more effective competition with aural radio. In those areas (especially east of the Mississippi and north of the Mason-Dixon line) where AM frequency assignments have deteriorated most in coverage, FM service will take an increasing share of the audience. In smaller communities and thinly settled rural areas, outside of the northeast, television will be relatively undeveloped; the audience will be divided between AM and FM, with a small amount of facsimile probably being used to strengthen the FM service. Where usable night-time service is provided by local and regional AM stations, those stations will divide the audience with FM stations and high-powered AM

stations. Outside the area of usable night-time service by local and regional stations, FM stations and high-powered AM stations will compete for the audiences. At the end of five years, the number of television stations will probably have increased to as many as 400, the number of AM stations will have decreased appreciably (say to about 2,000) and there may well be 700 FM stations.

Beyond the next five years, there is likely to be a declining trend in AM, a steady increase in television stations, and a slower increase in the number of FM stations. Along with the growth of television will probably come an ever closer integration of television and motion pictures in both the production and reception of programs. For educators this integration of TV and motion pictures is one of the most significant aspects of the outlook.

This appraisal of the outlook is based on the assumption that the present level of business activity will continue. Such an assumption is optimistic. Should the economy develop a heavy volume of unemployment, as is very possible, the number of stations of each type in operation five years from now will be substantially lower than the numbers given above.

Educational groups and school systems have failed, in many cases, to take advantage of the channels set aside for their use in the FM band. The recent growth of low-power stations, serving specific limited areas, indicates a continued development of interest in educational FM however. It should be noted that educational planners dependent upon deliberations of legislative and administrative bodies, cannot move as rapidly into new areas as can commercial broadcasters, and it is to be hoped that this fact will be taken into account in the reservation of frequencies.

Educational television and facsimile activities will be limited, in the beginning, by lack of funds. Nevertheless, the need for reservation of channels in any new band allocation is already apparent, lest educational institutions be denied adequate opportunity to develop their side of the new media.

Importance of TV Pilot Plants

Television channel assignments especially in the low band and largely in the high band will be pre-empted quickly by commercial stations. The amount of time available for public service programs on commercial television stations may very well decline as a result of ever-sharpening competition for revenue between commercial stations of all types. This points to the importance of educational TV stations.

Several pilot experiments in the use of TV by educational institutions are urgently needed. The station now being built by Iowa State College is one such experiment. It is to be hoped that the operation of such early educational TV stations will be planned to provide a testing ground for techniques and effects in TV operations. For the commercial industry and educational institutions alike, it is of the highest importance for careful research evaluation to be conducted on all phases of the operation of such pilot TV facilities. Foundation, commercial, and government funds should be generously supplied for such experiments and their evaluation for the benefit of the whole industry.

Educational Radio Networks

Some means of enriching individual station programming with programs of national and regional value, regardless of where they are produced, is required. This service may best be performed for AM and FM nationally by means of a transcribed program service, rather than by a live network. (FM relay networks linking stations within a region also hold great promise for sharing both program resources and program personnel.) A transcribed program service would require a very small staff and a small budget. This project is of the highest priority if educational radio is to be able to perform its job most effectively.

The case for a transcription service for educational TV programs will become as strong as for aural broadcasting. The high cost and scarcity of

satisfactory educational TV program material are serious handicaps. This shortage should be remedied by a pooling of the program-producing potential of (1) the educational radio groups, (2) educational film producers, (3) non-commercial theater groups.

Costs and Impacts

Some facts on costs of the new electronic media will be found in Appendix B. Unquestionably these media, particularly television, are expensive. They also will enable an institution to give increased educational service to a wider constituency. Educational administrators should view these new media in the light of how they will implement the long-range objectives of the institution, and with confidence that as the university or school system reaches out boldly to serve ever larger segments of the population through these new media, the public support upon which the institution depends will be increased in proportion to the increased and strengthened service.

VI. THE ROAD AHEAD

A series of events in the first half of the twentieth century, marked by two world wars and culminating in the discovery of the bomb, has shocked traditional education into an awareness that its province does not end with the storied halls and laboratories. The classroom has become the community; the campus, the world. Schools, colleges, universities, in an effort to insure tomorrow's world, are trying to make use of every facility to widen and extend their area of service. To serve this wider public, use of the new communications is a necessity. Therefore, education in the United States finds itself engaged in broadcasting, and every indication is that educational institutions in the years to come will have to take an even larger part in putting education on the air.

The non-commercial broadcast station owned and operated by a university, college, or school, holds a unique place in the structure of American radio. It offers opportunities, hardly tapped as yet, for community service and education.

Numerically, educational broadcast stations do not bulk large in the United States. They represent only slightly more than 3 per cent of the total number of stations. In respect to wattage and in many other ways, however, the significance of these stations is far greater than numbers indicate. Thirteen of these educational AM stations broadcast on regional channels with 5000 watts power. Many of the FM stations radiate effective power of more than 15,000 watts. One AM station broadcasts shortwave with 50,000 watts. In terms of population areas served, many of these educational stations are located in or near such centers as New York, Chicago, Detroit, Cleveland, Lansing, Columbus, Minneapolis, Baton Rouge, Portland, and Los Angeles.

These stations cater to that important segment of the radio audience which research studies indicate is unserved by commercial radio, with programs of education, special service, and cultural entertainment. They serve as catalytic

agents to stimulate U.S. broadcasting, as well as to train commercial radio personnel. They act, and in the future will increasingly act, as pilot plants for basic studies in program production techniques and format development where program factors can be varied without fear of commercial consequences.

In the depression of the 1930's, the total of educational stations fell to an all-time low of 34 stations. Since then, and especially in the last three years, a renaissance of growth and interest has increased this total to more than 100 units. Applications for FM, AM, and TV facilities are pending before the FCC from many other educational institutions. Three agencies have watched and helped to nurture this growth -- the National Association of Educational Broadcasters, the American Association for Education by Radio, and the U. S. Office of Education.

Educational broadcasting now faces its years of greatest opportunity and greatest challenge. To realize this opportunity and meet this challenge, we have the following recommendations:

WHAT THE INDIVIDUAL EDUCATIONAL BROADCASTER CAN DO

1. Assess community needs and resources. The problems and needs of each community are great in number and varied in nature. Too often, the educational broadcaster has programmed his station in a generalized way without a careful study of the community he serves. The wise broadcaster will study his community systematically to discover its problems and needs, and to assess them for importance and urgency. He will likewise acquaint himself with the community's organizations and individuals. No challenge in radio is greater than this area of educational broadcasting in its requirement for insight, leadership, and service. This community responsibility should not be confined to schools, colleges, and universities now engaged in such programs, but should involve also some older and famous institutions in the East and South which have not met this challenge and whose endorsement would contribute much toward insuring its success.

2. Develop new program techniques. The educational broadcaster has at his command all the known techniques for presentation of programs. Development of new ways of applying these techniques, and experimentation with entirely different methods, has been retarded by failure of broadcasters generally to depart from accepted and comfortable program pathways. The educational broadcaster has both an obligation and a unique opportunity for systematic and uninhibited experimentation with more effective ways of reaching and informing the public. This is one of the ways in which he can act as a pilot plant for the whole broadcasting industry, for his findings will benefit not only his own audiences but all other broadcasters and their audiences, also.

3. Build audiences. The educational broadcaster has not been strong in building his audiences. For that matter, to a greater or less degree, all broadcasting has not made maximum use of all available media to promote listening and build audiences. The educational broadcaster should structure his broadcast day and week with the full knowledge that he cannot attract the largest possible audiences except through long continuity of program and through the creation of special interest and firm listening habits. But he should also use every means at his disposal to promote and publicize his programs in order to attract the largest possible audience within the special publics being served.

4. Develop appropriate areas of research and "pilot plant" experiments. The educational station offers unequalled opportunity for pilot plant study because of the research talent readily available, the station's freedom from commercial schedule commitments, and its ability to vary control factors. While there has been a great deal of research in certain areas of broadcasting, many areas still remain in which information is vitally necessary. Particularly needed is research which will give qualitative evaluation of program efforts, the effects of programs upon audiences, the flow of listening at different hours and within specific

audiences, the adequacy of program techniques and presentations, and the comparative effectiveness of the new media in specific situations. An additional body of fact is needed in the areas of audience reactions, receptivity to ideas communicated, and response to types of programs. Research of this kind is necessary if educational radio is to plan constructively. It would also be of great help to commercial radio.

5. Further the preparation of competent personnel. The present stage of development in American broadcasting is critical, not only because of the impact of television, but also because of major technological, economic, and social developments. The situation calls for purposeful, bold, and cooperative action in programming, audience building, research, and teaching. More basically, it calls for the continuing education of highly qualified broadcasting personnel. On one level, educational stations can contribute to the preparation of competent personnel through interneships or in-service training. This will serve both non-commercial and commercial radio; an important segment of managerial personnel in U.S. radio has come from university and college stations. On another level, everything possible should be done to prepare administrators and directors of educational broadcast stations for the more demanding task in front of them. Because of the status and economic circumstances of educational radio administrators in their particular institutions and organizations, it is extremely difficult, if not impossible, for these administrators and directors to leave their posts for extended periods of time without pay. A plan similar to the Niemann fellowships in journalism would answer their need for further advanced study. It is felt that if such a fellowship plan could be made possible, its results would be rich and fruitful.

6. Make the possibilities of educational broadcasting known. The educational broadcaster may well be humble in the face of his responsibilities for a social tool of great power, and in the face of a greater need for educational

service than any station can possibly meet. But he will be falsely modest if he does not make clear to his publics, his sponsors, and his educational administrators, the probable place and importance of educational broadcasting in the years ahead and the opportunities it offers for consensus in a constantly growing community and an increasingly complex society. He must make clear the nature of what educational broadcasting can do, in contrast to more traditional methods of education, in extending the resources of schools, colleges, and universities to the larger publics which now need and want such services. As each new educational broadcast outlet comes into being, it should serve as a demonstration unit to test in a tangible way its ability to serve and the nature of educational broadcasting's limitations and strengths. On such a basis of sound demonstration and careful evaluation, educational broadcasting can thus hope to make solid progress.

WHAT EDUCATIONAL BROADCASTERS TOGETHER CAN DO

7. Establish a central service for sharing programs, by tape or transcription. Educational stations have long worked in isolation. Many educational stations have developed excellent programs which could well be shared with other communities through their educational stations. Such a service would include a tape and transcription library, and facilities for duplicating and scheduling the flow of these programs among the 100 educational stations. It is felt that this can be financed through existing station resources.

8. Establish one or more regional FM educational networks. Experiments with relayed FM broadcasts make the establishment of such a regional network seem feasible at least in the Middle West. Preliminary experiments indicate that educational stations in Ohio, Michigan, Illinois, Wisconsin, Minnesota, and Iowa could initially be linked for educational broadcasting.

9. Establish a national educational transcription service for planning, producing, and distributing programs to educational stations on a regular schedule. Such a service could bring the best in American art, music, theater, and public affairs to special audiences in many regions of the country. The plan would probably, in its initial stages at least, require financial support above that available from participating educational stations.

10. Establish a central and permanent administrative office to serve as a repository for educational station data, a center for program and engineering advice, and editorial headquarters for an expanded and regular publication on educational broadcasting. The National Association of Educational Broadcasters has partially completed such organization and has effective voluntary representation in Washington, New York, Los Angeles, and several other major cities. It has legal representation and a professional study director, but maintains its central administrative office in one of its member stations. Already the pressure of educational station growth has made the voluntary office arrangements inadequate. Some source of financial aid for a period of several years would help greatly to strengthen the organization of educational broadcasters, implement the ideas of program and information exchange and the training plans already referred to, and allow an adequate representation of educational broadcasting's needs to government and educational agencies and to the rest of the broadcast industry.

11. Cooperate with the rest of the industry. Educational broadcasters should not forget that they are broadcasters as well as educators. They have much to give commercial broadcasters, in the way of pilot plant data and trained personnel. They have much to learn from commercial broadcasters in the way of production skills and audience building. A spirit of cooperation and an exchange of useful information between educational broadcasters and the rest of the industry will therefore be of mutual benefit.

WHAT EDUCATIONAL INSTITUTIONS CAN DO

12. Consider whether the situation does not call for bold steps in use of the broadcasting media. Now as never before, educational institutions are challenged to take an active part in the development of broadcasting, by contributing to education on the air, to the advancement of research knowledge in the field of broadcasting, and to the training of qualified broadcasting personnel. Now as never before, there appears to be a need for educational broadcasting which will not be met unless educational institutions help to meet it. And now as never before, improved broadcasting and new media offer educational institutions an unequalled chance to meet their off-campus educational obligations, and in some cases to enrich their teaching on campus.

Every educational institution should therefore consider whether the situation does not call for it to take bold steps in the use of broadcast media. Broadcasting is no longer a toy. Bold steps are required; it is hard to take merely little steps. Therefore, an institution's choice among the new media should be an informed one, and the institution's use of the new media should be competent. Several factors will affect choice. First, the accepted purpose of the institution will determine the extent to which it is concerned with an off-campus constituency, and hence what part broadcasting will play in its fundamental program. Secondly, the availability of money for capital expenditure will determine whether the institution should build its own facilities or depend upon the use and part-time availability of time on commercial facilities. Likewise, the size of available operating budget will help to determine whether the institution concentrates on one medium or spreads itself among several. Finally, the extent of the geographical area constituting the service field of the institution may further affect the choice of medium. Whatever choice is made, if broadcast media are to be used at all, they should be used well. It is therefore the responsibility of any institution using them to provide adequate equipment, competent staff, and a budget sufficient for effective operation.

W H R C

HAVERFORD COLLEGE,
Haverford, Pa.

ANNOUNCEMENTS!
1949-50

OPENING ANNOUNCEMENT

To be read when the station goes on the air, after America has been played.

GOOD EVENING (AFTERNOON);

WITH THE PLAYING OF AMERICA, WHRC OPENS ITS BROADCASTING DAY. STATION WHRC IS OWNED BY THE STUDENTS ASSOCIATION OF HAVERFORD COLLEGE, HAVERFORD, PENNSYLVANIA AND IS OPERATED ON A FREQUENCY OF 580 KILOCYCLES.

STAY TUNED FOR (Welcome Dialer) WHICH FOLLOWS IMMEDIATELY.

This announcement should be read every night before the station starts its regular broadcasts.

The record for America may be found in the third compartment from the right on the top row of the record file.

Jim, Dale, Jack

WHRC
~~W H A V~~
HAVERFORD COLLEGE
HAVERFORD, PENNA.

OFFICE OF THE SECRETARY

MEMBER
INTERCOLLEGIATE BROADCASTING SYSTEM

SIGN-OFF ANNOUNCEMENT

To be read at 12:00 each night:

WITH THE PRECEDING PROGRAM WHRC COMPLETES ITS BROADCASTING DAY. THIS STATION IS OWNED BY THE STUDENT'S ASSOCIATION OF HAVERFORD COLLEGE, HAVERFORD, PENNSYLVANIA, AND IS OPERATED ON A FREQUENCY OF FIVE-HUNDRED EIGHTY KILOCYCLES. WHRC WILL RESUME BROADCASTING TOMORROW EVENING AT 7:00 O'CLOCK. ON BEHALF OF THE STUDENTS' ASSOCIATION AND THE STAFF OF STATION WHRC, THIS IS (announcer) WISHING YOU A GOODNIGHT.

AND NOW, OUR NATIONAL ANTHEM:

This announcement must be read every night before signing off.

If you cannot find the record of the National Anthem, do not read the last line. BE SURE that you have the record.

HAVERFORD COLLEGE
HAVERFORD, PENNA.

OFFICE OF THE SECRETARY

MEMBER
INTERCOLLEGIATE BROADCASTING SYSTEM

SIGN-OFF ANNOUNCEMENT

To be read at 12:00 each night:

WITH THE PRECEDING PROGRAM WHRC COMPLETES ITS BROADCASTING DAY. THIS STATION IS OWNED BY THE STUDENT'S ASSOCIATION OF HAVERFORD COLLEGE, HAVERFORD, PENNSYLVANIA, AND IS OPERATED ON AN ASSIGNED FREQUENCY OF FIVE-HUNDRED EIGHTY KILOCYCLES. WHRC WILL RESUME BROADCASTING (TOMORROW) EVENING AT 5:45 O'CLOCK. ON BEHALF OF THE STUDENTS' ASSOCIATION AND THE STAFF OF STATION WHRC, THIS IS (announcer) WISHING YOU A GOODNIGHT.

AND NOW, OUR NATIONAL ANTHEM:

This announcement must be read every night before signing off.

If you cannot find the record of the National Anthem, do not read the last line. BE SURE that you have the record.

THE NEW YORK TIMES NEWS BROADCAST :

INTRODUCTION:

THE FOLLOWING NEWS SUMMARY HAS BEEN PREPARED FOR LISTENERS OF STATION WHRC BY THE NEW YORK TIMES.

CLOSING:

THIS NEWS BROADCAST IS A SERVICE OF THE NEW YORK TIMES FOR THE FACULTY AND STUDENTS OF HAVERFORD COLLEGE. YOUR ANNOUNCER [illegible] YOUR DIAL IS SET AT FIVE-EIGHTY.

(not to be read) IMPORTANT, N.B.

The above introduction and closing credits are an important part of our contract with the New York Times, and as such, must be included in our regular news summary. Remember, if you omit these paragraphs from the summary, you are violating the stations contract, and, through such negligence we may lose the news service!

NEV CURTIS

FEBRUARY 9th, 1949

THIS COPY SHOULD BE LEFT AT ALL TIMES IN ~~THE Control Room~~ STUDIO H.

BASEBALL [illegible]

HAM [illegible]

THE NEW YORK TIMES NEWS BROADCAST :

INTRODUCTION:

THE FOLLOWING NEWS SUMMARY HAS BEEN PREPARED FOR LISTENERS OF STATION WHRC BY THE NEW YORK TIMES.

CLOSING:

THIS NEWS BROADCAST IS A SERVICE OF THE NEW YORK TIMES FOR THE FACULTY AND STUDENTS OF HAVERFORD COLLEGE.
YOUR ANNOUNCER HAS BEEN _____,
YOUR DIAL IS SET AT FIVE-EIGHTY.

(not to be read) IMPORTANT, N.B.

The above introduction and closing credits are an important part of our contract with the New York Times, and as such, must be included in our regular news summary. Remember, if you omit these paragraphs from the summary, you are violating the stations contract, and, through such negligence we may lose the news service!

NEV CURTIS

FEBRUARY 9th, 1949

33-29

THIS COPY SHOULD BE LEFT AT ALL TIMES IN STUDIO B

put on one-year file
PAGE 7-56

STA - PUBLIC ANNOUNCEMENTS

1949-1950

ATTENTION ALL STAFF MEMBERS

Some staff members find that if there is a modicum of quiet maintained in the station and particularly in Studio H they can manage to get some studying or reading accomplished, that is, whenever there are no live shows being produced.

In view of this fact and in view of the amount of time WHRC consumes in its operation, I would like respectfully to suggest that in most cases Studio H be kept reasonably quiet and free from general fooling around if staff members should wish to read or study there.

Thank you,

STATION MANAGER

Resolution of the Board of Directors of WHRC Oct. 31, 1949

The existence of excessive off-campus radiation by the WHRC transmitter at the present time means that residents of the outside community are included within the potential audience of station WHRC.

In view of this situation, the Board herewith formally adopts a policy long considered a tacit rule of WHRC and since 1934 a written FCC regulation concerning good broadcasting practice.

Resolved:

That no WHRC staff member or other person shall cause any obscenity or profanity, actual or implied, to be broadcast over WHRC. In doubtful cases, good taste, as interpreted by a Board member or by commercial broadcasting practice, shall be the rule.

Those not adhering to this rule will be brought before the Board.

William S. Tassman

William S. Tassman
Secretary of WHRC

WHRC

IMPORTANT --- REGULATIONS FOR DINNER ANNOUNCEMENTS

MANY ANNOUNCEMENTS AT DINNER HAVE BEEN TOO LONG, AND SOME SOUND TOO COMMERCIAL TO BE READ AT DINNER, SO PLEASE TRY TO FOLLOW THIS FORM AS CLOSELY AS POSSIBLE:

1. PLEASE MAKE YOUR ANNOUNCEMENTS BRIEF - TWO OR THREE SHORT SENTENCES IF POSSIBLE.

2. PUT DOWN THE EVENT OR THE MEETING, THE TIME IT WILL TAKE PLACE, AND THE LOCATION.

WHRC HENCEFORTH RESERVES THE RIGHT TO EDIT OR CUT ANY ANNOUNCEMENTS WHICH ARE TOO LONG OR TOO COMMERCIAL IN TONE.

DINNER ANNOUNCEMENTS WILL NORMALLY BE READ TWICE: ABOUT 5:00 P.M. AND 6:25 P.M. ON MONDAYS THROUGH FRIDAYS ONLY. LONGER ANNOUNCEMENTS SHOULD BE LEFT IN THE COMMON ROOM IN FOUNDERS.

BY RESOLUTION
THE BOARD OF DIRECTORS
STATION WHRC

3/13/50

ATTENTION ALL STAFF MEMBERS

Some staff members find that if there is a modicum of quiet maintained in the station and particularly in Studio H they can manage to get some studying or reading accomplished, that is, whenever there are no live shows being produced.

In view of this fact and in view of the amount of time WHRC consumes in its operatiom, I would like respectfully to suggest that in most cases Studio H be kept reasonably quiet and free from general fooling around if staff members should wish to read or study there.

Thank you,

STATION MANAGER
Ex-Prog

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WHRC HENCEFORTH RESERVES THE RIGHT TO EDIT OR CUT ANY ANNOUNCEMENTS WHICH ARE TOO LONG OR TOO COMMERCIAL IN TONE.

DINNER ANNOUNCEMENTS WILL NORMALLY BE READ TWICE: ABOUT 6:00 P.M. AND 6:25 P.M. ON MONDAYS THROUGH FRIDAYS ONLY. LUNCHEON ANNOUNCEMENTS SHOULD BE LEFT IN THE COMMON ROOM IN FOUNDERS.

BY RESOLUTION
THE BOARD OF DIRECTORS
STATION WHRC

3/13/50

E N G I N E E R S

RE: TIMES FOR STATION IDENTIFICATION BREAKS.

AS OF 3/5/49

FROM NOW ON, THE STATION IDENTIFICATION BREAKS WILL BE FIFTEEN (15) SECONDS IN LENGTH:

AT 20 seconds before the quarter-hour, the theme of the preceding should be faded slowly. It should be completely out by 15 seconds before the quarter.

At 15 seconds before the quarter-hour, there should be four seconds of dead air, until 11 seconds before the quarter.

At 11 seconds before the quarter-hour, there should be an 11-second station break (identification), ending the "time is now exactly (pause until exactly the quarter-hour) ___(time)_____ o'clock".

AS SOON AS THE TIME AS BEEN GIVEN, the next program should go on the air.

These times should be observed as much as possible.

THERE SHOULD BE A STATION BREAK EVERY HALF-HOUR FOR HALF HOUR PROGRAMS, EVERY FIFTEEN MINUTES FOR FIFTEEN MINUTE PROGRAMS. THAT IS, THERE SHOULD BE A STATION BREAK BETWEEN ALL PROGRAMS. THERE SHOULD BE A STATION BREAK AT LEAST ONCE EVERY HOUR.

DAN HARDY

program engineer.

ANNOUNCERS

RE: TIMES FOR STATION IDENTIFICATION BREAKS.

AS OF 3/5/49

FROM NOW ON, THE STATION IDENTIFICATION BREAKS WILL BE FIFTEEN (15) SECONDS IN LENGTH:

At 20 seconds before the quarter-hour, the theme of the preceding program should be faded out slowly. It should be completely out by 15 seconds before the quarter.

At 15 seconds before the quarter-hour, there should be four seconds of dead-air, until 11 seconds before the quarter. During this pause, the announcer should lift the pickup off the theme record if the station break is to be given in Studio B and the preceding program has also originated there. This is not necessary in Studio H.

At 11 seconds before the quarter-hour, there should be an 11-second station-break (identification), ending "the time is now exactly (pause until exactly the quarter-hour) ____(time)____ o'clock".

AS SOON AS THE TIME HAS BEEN GIVEN, the next program should go on the air.

These times should be observed as much as possible.

THERE SHOULD BE A STATION- BREAK BETWEEN ALL PROGRAMS. THERE SHOULD BE A STATION-BREAK AT LEAST ONCE EVERY HOUR.

DAN HARDY

Program Engineer.

NOTICE

ATTENTION STAFF MEMBERS

THE FOLLOWING POLICY HAS BEEN ADOPTED BY THE BOARD OF DIRECTORS:

STAFF MEMBERS MAY BE ABSENT (IF IT IS NECESSARY) FROM SCHEDULED PROGRAMS IF NOTIFICATION OF SUCH ABSENCE IS MADE TO ANY BOARD MEMBER BEFORE 5:30 OF THE EVENING OF THE PROGRAM.

IF TWO PROGRAMS ARE "CUT" WITHOUT NOTIFYING A MEMBER OF THE BOARD BEFORE THE 5:30 LIMIT, THE BOARD WILL BE FORCED TO CONSIDER SUSPENDING BROADCAST OF SAID PROGRAM. IN ALL FAIRNESS TO THE LISTENERS, THE ENGINEERS, AND THE BOARD, NOTICE OF ABSENCE SHOULD BE MADE IN SUFFICIENT TIME TO MAKE IT POSSIBLE TO SCHEDULE A REPLACEMENT.

[illegible], [illegible]
President, WHRC

NOTICE

ATTENTION STAFF MEMBERS

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IF TWO PROGRAMS ARE "CUT" WITHOUT NOTIFYING A MEMBER OF THE BOARD BEFORE THE 5:30 LIMIT, THE BOARD WILL BE FORCED TO CONSIDER SUSPENDING BROADCAST OF SAID PROGRAM. IN ALL FAIRNESS TO THE LISTENERS, THE ENGINEERS, AND THE BOARD, NOTICE OF ABSENCE SHOULD BE MADE IN SUFFICIENT TIME TO MAKE IT POSSIBLE TO SCHEDULE A REPLACEMENT.

N.M. CURTIS
President, WHRC

From the file of the Production Manager.....

- Rhinie Report -

Disc Jockeys -

✓ Mick Miller (Day) ....fairly natural, nervous but correctable ....good chatter....knows popular music....

✓ Tad Brewer (6 S. Barclay) ....extremely natural,,clear..... ..personable....quick to learn.....

✓ Danny McGarrity (Day) ...voice OK...not enthusiastic...easy.. relaxed....needs chatter and experience....

N. B. Lee Hummel and Joe Helwig were also auditioned and found to be satisfactory. As of now they have shows.

The three freshmen listed above all have shows. Brewer is teamed with Hummel and Miller and McGarrity are together.

News -

✓ Amar Singh (64 N. Barclay) ...quiet punch..very effective... voice good...strong English accent..inflection and enunciation very good.....

✓ Pete Gardner (13 Merion) ...inflection, enunciation very good ...interesting tone and presentation.....

✓ Bruce Grove (7 S. Barclay) ...strong voice..good punch..... inflection and enunciation very good..emphatic.

✓ Milton Isay '53 (22 S. Barclay) ...enunciation, inflection and general delivery very good...strong punch.. relaxed tone.....interesting.....

N. B. These four men listed above, along with Jack Piotrow, have news broadcasts regularly.

Suggested substitute announcers - Bob Glatzer (10 Fr. H.)
Roger Euster (7 Merion)
— Sandy Burton (6 B. [illegible].)
Thomas Wood (3rd fl. [illegible])

The Classical Hour -

o Phil Benjamin (Day) ...good punch and inflection..could be slower....needs experience.....

✓ Paul Craig (7 S. Barclay) ...misplaced inflection..interested enunciation only fair.....

✓ Stan Forster (59 N. Barclay) ...inflection and enunciation only fair..needs experience..no punch.....

o Jim Goldstein (67 N. Barclay) ...good enunciation and inflection ...has punch....voice strong but poor quality..

o Bob Glatzer (10 French House) ...soft tone...needs to be close to mike or speak louder..inflection fair..... enunciation good.....

✓ Pete Hankamer (67 N. Barclay) ...natural..enunciation fair... inflection and emphasis good...experience needed ....willing to learn.....

✓Roger Euster (7 Merion) ...previous experience...voice quality good...punch..confident..enunciation fair.....

✓Mac Gatch ( )....voice quality good....enunciation good...inflection lacking as well as punch....

✓Dick Smith (68 N. Barclay) ...interested...enunciation and inflection fair....experience needed..... little punch and interestin delivery.....

✓Bill Meads ( ) ....enunciation and inflection very good...good reader..learns quickly.....

o Bill Kaye ( ) ...needs practice and experience ...voice tone irritating...enunciation and inflection only fair.....

N. B. All the men listed above are involved in some work on the Classical Hour with the exception of Bill Kaye.

The Following men have been auditioned but have been given nothing to do.

Heinz Koch, Ed Steele, Mark Lissfelt, and Bryan Williams.

The only two of these who show any promise are Lissfelt and Williams. The important voice qualities of these two are good. Lissfelt needs practice while improving his emphasis. Williams needs only experience.

The following men have indicated an interest in dramatic work:

Bryan Williams	Tad Brewer	Dick Smith
Bruce Grove	Jim Goldstein	Pete Gardner

These men have expressed an interest in the sports field:

Jim Goldstein	Heinz Koch	Roger Euster
Phil Benjamin	Bruce Grove	

Recent Auditioning -

News -

Hershel Shanks ( ) ...good voice....inflection and enunciation OK....emphasis and punch could be improved.....general delivery fair.....

Thomas Wood (3rd floor Merion Annex) ...general delivery good ...reads with conviction....interesting..... has punch and good essential voice qualities.. needs experience and practice.....

N. B. These men are willing but as yet have nothing to do. Possible Sunday news announcers??????

Disc Jockeys -

Jim Keyser (Day) ...nervous...needs good chatter...eager to learn and apt pupil....voice good..interested .....practice needed....wants program with Rickert for Dixieland.....

N. B. Unplaced at the time of this report.

Sports -

John Wolf (9th Entry) ...has done one program at time of this report....good voice...very interested..... well fitted for this field...natural.....

Schedule of news broadcasts:

	Monday	Tuesday	Wednesday	Thursday	Friday
8:00	Piotrow	Singh	Piotrow	Singh	Piotrow
11:00	Isay	Gardner	Isay	Grove	Isay

Schedule of dinner announcers: Mon. Wed. and Fri. ..... Grove

Tues. and Thurs. .....

Respectfully submitted this October 13, 1950,

John M. Somerndike

(John M. Somerndike, Program Manager)

WHRC
Haverford College,
Haverford, Penna.

MEN INTERESTED IN SPORTS ANNOUNCING:

NAME	ADDRESS	REMARKS
Roger Euster	7 M.	had sports program on TV. voice quality good. tends to let voice get too low so there is no range left.
Sandy Burton	6 BS	not good as an announcer. might be used as a newsman or scriptwriter.
Jack Piotrow	12 L.	very good voice. no previous sports announcing experience. quite interested. knows a little about football and basketball. has previous WHRC experience.
Heinz Koch	B	not a good voice. very interested. might be used as a newsman or spotter(?).
John Walton	59 BN	has expressed interest in sportscasting, but has not appeared for audition.
Tad Brewer	6 BS	interested. extremely natural and quick to learn. has good chatter. personable.
John Wolf	9th Entry	well-fitted for sports, apparently. good voice, natural. very interested in sports.

OTHER MEN WHOSE VOICES ARE GOOD, BUT WHO HAVE NOT EXPRESSED INTEREST IN SPORTSCASTING:

Bruce Grove	7 BS

[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]
Jack Pickens	14 m.	very good value. no [illegible] interested. [illegible] well [illegible]. [illegible]
[illegible] Ross	6	[illegible] good value. very interested. [illegible] used as a [illegible] [illegible].
John Wallace	36 [illegible]	[illegible] interest in [illegible], but [illegible] not approved for [illegible].
Leo Trevor	3 [illegible]	[illegible] interval. [illegible] matters. [illegible] equal to [illegible]. has good character. [illegible].
[illegible]	[illegible]	[illegible] [illegible]. good [illegible] [illegible].

[illegible] [illegible] [illegible] GOOD VFA GOOD, BUT [illegible] [illegible] [illegible] [illegible] [illegible]:

[illegible]	7 Ks

Thomas J. Valentino, inc.
ESTABLISHED 1932
SPECIAL RECORDINGS • ELECTRICAL TRANSCRIPTIONS
MAJOR RECORDS
150 WEST 46TH ST. • NEW YORK 19, N. Y. • CIRCLE 6-4675

April 6, 1951

Radio Station WHRC
Haverford College
Haverford, Pennsylvania

ATT: Program Director

Dear Sir:

Enclosed are latest catalogs of our Major sound effect and Major Chime and Organ recordings. Also enclosed is a catalog of the Bosworth and Harmonic mood music recordings.

These records are all 10" double-face, 78 R. P. M. major records sell for $2.00 individually but on quantities of ten or more records, we will allow discounts as follows:

15% discount on 10 records
20% discount on 20 records
25% discount on 30 records
30% discount on 40 records
35% discount on 50 records

and 40% discount on the complete library of 97 records.

The Bosworth mood music records sell for $1.85 each. The Harmonic mood music records sell for $2.50 each. On minimum orders of 40 records, we will allow a 20% discount.

Please include postage in your remittance when ordering records. Postage for one to three records is 17¢ plus 2¢ for each additional two records. If you prefer, we will ship C. O. D.

Very truly yours,

Thomas J. Valentino

THOMAS J. VALENTINO, INC.

TJV:s.b.g.
Enclosures

Thomas J. Valentino, inc.

ESTABLISHED 1932

SPECIAL RECORDINGS · ELECTRICAL TRANS

150 WEST 46TH ST. · NEW YORK 19, N. Y. ·

MAJOR

WE ARE MOST HAPPY TO EXTEND THIS 50% DISCOUNT TO YOU AT THE PRESENT TIME. OUR LIBRARY NOW CONSISTS OF 97 RECORDS ---- PRICE, $97.00.

50% Discount

NOW

ON THE

MAJOR SOUND EFFECTS LIBRARY

CONSISTING OF

91 DOUBLE-FACED *Vinylite* RECORDS

ORIGINALLY
$ 182.00

YOUR COST NOW
$ 91.00

We feel that this is an exceptional opportunity and would be glad to see you take advantage of it. The price is so low that it is probably less than you would spend in the long run buying just a few sound effects records at a time. In addition, with this complete collection of sound effects in stock there would be the tremendous advantage of being able to find just what you need.

You have 30 days in which to pay for our complete library; however, if your order is accompanied with a **remittance** we will **not charge** you for transportation. Please remember though, that

THIS OFFER IS GOOD ONLY FOR THE MONTHS
JUNE, JULY AND AUGUST 1950

ACT NOW

FILL OUT ATTACHED CARD AND MAIL FOR THIS OFFER AND WE WILL SHIP LIBRARY IMMEDIATELY

"OFFERING THE LARGEST SELECTION OF SOUND EFFECTS IN EXISTENCE"

Dan Hinde
STA. MGR
WHRC

R A D I O
P R O D U C T I O N
C L I N I C

T E M P L E U N I V E R S I T Y

A P R I L 27 - 28, 1951

R A D I O S T U D I O S O F W R T I

P U R P O S E

The Radio, Speech, and Theatre Department of Temple University is sponsoring this Radio Production Clinic in the earnest hope of improving present radio production methods in our own and in our fellow broadcaster's radio stations. We at Temple University believe that stations such as yours and ours will be the source of better productions tomorrow.

Therefore, in cooperation with the Intercollegiate Broadcasting System, we extend to you a hearty -- WELCOME.

T H E W R T I S T A F F

Ruth Steinberg.....Station Manager

Gordon McIntyre.....Program Director

Tom Gibson.....News Director

June Waldo.....Traffic Manager

Lorin Zissman .....Production Director

James Holmes .....Continuity Director

Ken Mendelsohn .....Chief Announcer

Al Eisen.....Chief Engineer

Les Kinder.....Director of Sales

Gene Fishman.....Musical Director

Muriel Ichelson.....Promotion Director

Professor John B. Roberts.....Faculty Director

David M. Davis.....Faculty Production Director

Romulo Soldevilla.....Faculty Continuity Director

4

P R O G R A M

Friday, April 27, 1951

2:00 P.M. Registration (lobby at W R T I)

3:00 P.M. Tour of Station. Observation of W R T I and Phila. collegiate Network in action.

4:30 P.M. Typical Radio Class at Temple. Delegates are invited to sit in on the class in Radio Program and Building, conducted by Dr. Armand L. Hunter, Chairman of the Radio Dept. (Studio B)

6:00 P.M. Dinner. (Faculty Dinning Room, Mitten Hall)

7:30 P.M. Production No.1 "History is My Beat" series. Battle of The Alamo, by James Holmes. Delegates will participate in the casting, rehearsal, and performance of a dramatic program under the direction of Romulo Soldevilla, Instructor in Radio and Assistant Director of the Paul Whiteman "TV Teen Club" (Studio A)

I.B.S. Session. I.B.S. Delegates will discuss I.B.S. problems under the direction of Gordon McIntyre, Regional Director I.B.S. Region 3 (Studio C)

8:30 P.M. Focus. Viewing of a joint single loop program, with dual originating points at the University of pennsylvania and Temple University. (Studio B)

9:00 P.M. Production. "History is My Beat" Completes rehearsal. (Studio A)

News Editing session. Prodedure for editing and presenting the news, discussed and demonstrated by Professor John B. Roberts, Director of the Temple University Radio Workshop. (News Room)

10:00 P.M. Demonstration of Newscast. (Studio D)

10:15 P.M. "History is My Beat" (Studio A)

Saturday, April 28, 1951

9:00 A.M.	Production No. 2. "Passport to Eternity" an original script by Alfred Morgan. Delegates to participate in all phases of this dramatic production directed by David M. Davis, Instructor in Radio, and Production Supervisor of W F I L-T V "University of the Air" (Studio A)
9:00 A.M.	Production No. 3. "Unto Thy Seed" by Frank Colker. Delegates to participate in all phases of this dramatic production directed by Arnold Kotinsky, Former Assistant Manager of W R T I and W C A U -T V News staff. (Studio B)
1:00 P.M.	Lunch
2:00 P.M.	Production No. 2 "Passport to Eternity" repeated with students reversing productions. (Studio A)
2:00 P.M.	Production No. 3 "Unto Thy Seed" (Studio B)
6:00 P.M.	Conference Banquet
7:30 P.M.	Informal Discussions

R A D I O P R O D U C T I O N M A N U A L

for

The Intercollegiate Broadcasting System

by

Gordon McIntyre

Regional Director, I.B.S.

Published by Temple University Radio Workshop

Temple University, Philadelphia

A. Producer's Abilities
1. Leadership
2. Executive ability
3. Ability to handle details
4. Ability to work under pressure
5. Keen observation
6. Good taste
7. Self-discipline

B. Background and Experience valuable for a Producer
1. Stage experience
2. Technical background
3. Dramatic literature
4. Musical knowledge
5. Voice and diction
6. Acting ability
7. Cultural background

C. PRODUCTION PROCEDURE

1. The script is chosen -- In college radio, drama material can be secured in many ways; original scripts by fellow students, Educational Radio Script Exchange, 'Koslenko, 100 non-royality Radio Plays', I.B.S. Script Exchange, Etc.

2. Producer studies script and makes a production analysis - This involves reading the script carefully, 2 - 3 times. Here the producer makes mental notes of how he will handle various problems. He may also do some editing of the script. It is wise to take a rough timing at this point.

3. Staff is assigned -- In college radio, the personnel who are to handle the sound, engineering, and music, are usyally arranged by regular 'log' assignments.

4. Script is duplicated -- Always remember to have the script duplicated and assembled at least a week before the 'Air' date, in order to give the staff ample time to prepare for first rehearsals.

5. Space and equipment is scheduled -- These arrangements should be made as soon as possible, especially when your station is short on space and equipment. If you are limited in such a way, your rehearsal time will probably be shortened from the ideal operational procedure.

6. Script markup -- The producer should mark a script enough to point out the details, but not make the script one long memo. A good way to mark the script is with different colored pencils; Red for music, Green for sound, Blue for cast, Black for engineer. Be sure to mark all 'direct cues' - all others will be line cues. The script markup should include the blocking off of "Optional Cuts", which could be used if the show is too long.

7. Staff conferences -- Go over the script with the staff, and discuss cuts, problems, and special effects that are to be achieved.

8. Auditions are set up and the actors are cast -- In college radio this part of the procedure is often accomplished mentally by the producer, because the well of actors is never too large, and the producer knows what each actor is best suited for. This auditions and casying merely a job of selecting and assigning the actors.

9. Final selections of music and sound -- These jobs will be handled by the staff, but the producer should keep in touch with his staff so that time spent in rehearsals will not be wasted by poor preparation.

10. Table rehearsal -- All the actors read through their parts. This is when the producer should work on interpretation; once it is set, do not change it -- this would only tend to confuse the actors. Tell the actors how the cues will be handled. Also inform the actors of any script cuts, changes, or optional cuts. All actors should indicate these changes.

11. Technical rehearsal -- Run through the music and sound routines. Show the engineer how the studio is to be set up.

12. Mike rehearsal -- This is an integration of the table and tech. rehearsals. Here is where all major flaws should be worked out. The producer must also take timings at this rehearsal.

13. Dress rehearsal -- Give the actors and staff any new cuts or additions to the script. Here another set of timings is made. This rehearsal should give the actors a feel of what the finished program will sound like. Although you may want to, do not interrupt this reh. to make corrections. When this reh. is over, inform the actors and staff of any mistakes, and give them the final cuts. It is important to let the actors and staff relax for about ten minutes before the 'Air'show. BUT THE PRODUCER DOES NOT RELAX - he takes care of final details.

14. Air show -- Keep calm; listen to the show. Your attitude will affect the actors and crew.

15. After the broadcast -- THANK THE ACTORS AND STAFF FOR THEIR CO*OPERATION. Now is the time to take care of any 'paper work' that might have to be done.

This is a typical production procedure. You may find variations, changes, or additions to these 14 points; but this plan is very applicable to college radio.

D. Cueing -- There are no set rules as to whether a producer should give all direct cues or let his staff work from line cues. It is advisable to use a combination of both systems dependent upon the situation. In cueing there are many standard hand signals -- all should know the following

1. cut
2. speed up
3. stretch
4. segue
5. running on time (on the nose, ?,!)
6. break
7. cast background
8. O.K.
9. theme
10. one minute
11. 30 seconds
12. cross fade
13. begin
14. watch me for cue
15. move toward or away from mike
16. close (give net cue)
17. avoid provisional cut
18. balance o.k.?

E. Timing -- Making the program end on time is only a secondary matter when the correct timing process is used. Gradually this process becomes habitual.

1. During the mike rehearsal, mark the time on the script every 30 secs.
2. During the dress rehearsal, mark the time on the script in blue pencil every 30 secs. After this timing you can decide on what to do for your final cuts.
3. Then during the air show, you will be able to tell very well whether to slow down or speed up. Always include in the close, about 45 secs. of music to act as a cushion. Then set the time that you are to start the close -- using the timing method above, you should never be more than 45 secs. off.

Never let the timing of the show detract you from your efforts to produce a good show.

E. Tests of Quality -- Ask yourself these questions.

1. Does the program run smoothly without hesitancies, slip-ups, fluffs, dead spots?
2. Are cues picked up promptly?
3. Do characterizations give the listener the feeling of having met a real person -- do they create a visual image of the character portrayed?
4. Is there sufficient contrast in voices?
5. Are the voices pleasing?
6. Do the sound effects paint an accurate picture?
7. Do the actors sound as though they were really talking rather than reading?
8. Was timing absolutely accurate?
9. Did the program arouse listeners to further interest in the series?
10. Did the program produce fan mail or favorable comment from discriminating critics?

F. Warnings from Directors to Actors:-

1. Don't rattle your script. Turn pages with great care since paper noise is distracting and destroys the illusion which the actors are trying to build up in the minds of the listeners.
2. Don't weave back and forth on the mike unless told otherwise by the director.
3. Don't retreat from the mike even though your part has been completed. It leaves no one for the other actor on the mike to play to, and is therefore psychologically bad for that actor because the physical presence of another actor provides a mental and emotional stimulus.
4. Pick up your cues quickly, but not so quickly that you interrupt the preceding speech.
5. Don't under any circumstances, handle or move any studio equipment whatever, whether sound effects, musical instruments, or microphones. The engineer may at times give responsible members of the cast permission to raise, lower, or tilt the mike, but even then the reply should be,"You come out and do it, then we'll be sure it's right.
6. Always be able to see the director when not employed in the production, but do not hinder anyone else's view of the control room.
7. When not acting, follow the script closely, and be attentive to what is happening.

G. Script markup -- Almost every producer has his own way of marking a script. But in college radio stations it is advisable to have a uniform system of markup symbols. This makes for easier interpretation by all concerned, and in case of illness, the substitute producer will know what to do -- where, when, and how. For purposes of uniformity, it is recommended that students enter the following items in the script markup:

1. All cues to be given by the producer -- cast, sound, and music.
2. All places where engineering changes must occur, such as
   a. Introduction of sound mike
   b. Introduction of music mike or TT.
   c. Introduction of special effect mikes (filter or echo)
   d. All fades and cross fades
   e. All changes in balances between mikes
3. All places where cast movement is involved
4. All continuing background effects
5. All changes in volume in any portion of the script than cast.

Illustration of a method of marking up a script is shown below Color cannot be indicated, but at least the markings are.

CUE

NARRATOR 1 This voice comes to you from a world in crisis.
DEEP VOICE
SLOW 2 This voice comes to you from a democracy in that world
DELIBERATE
RHYTHMIC 3 This voice comes to you from a city in that

pad

4 democracy.....And in that city is a University.

5 I speak to you from its campus.

CUE

6 This...(music chord) is the voice of Northwestern

7 University.

MUSIC 8 CEASES TO SYNCHRONIZE HERE AND DROPS TO BG.

9 STRINGS LIKE WIND ON THE KANSAS PLAIN

NARRATOR 10 Rising out of a quiet college campus, stirring now

CUE 11 with the first faint signs of summer, this voice

12 goes soaring out... Over the lakes and rivers --

13 Over the long,flat country -- and the mountains...

14 Out of this hemosphere --and into the next.

15 (ON LAST OF LINE 14 END IN SAME CHORD USED ON LINE 3)

16 Looking out on a world, framed in a campus gate,

17 It looks like this to us. We see wars and rumors

18 of wars. We see a Europe locked in deadly conflict,

19 (MUSIC IN SYNCH. HERE) State against state,

20 raider against convoy, bomber against bomber.

21 And on the sideline stand the other nations, each

22 cheering for one side or the other, according to

23 its lights, (VOICE AND MUSIC RISE) BREAK FOR

24 And the war goes on.

Music 25 IN BACKGROUND

BERLIN NEWSCASTER 26 (ON FILTER MIKE) A communique issued by th German

27 high command here in Berlin this evening said that

28 German Panzer divisions have crossed the Polish

29 frontier at 5 points.

MUSIC 30 OVERLATS A LITTLE, THEN GOES DOWN AND ~~UNDER FOR~~...

FOREIGN NEWSCASTER 31 German troop transports steamed into Oslo, Norway,

32 this morning and unloaded troops without a sign

33 of resistance. Thus, Norway had fallen.

MUSIC 34 UP AND UNDER FOR...

LONDON NEWSCASTER 35 Fighting an amazing rear-guard action, the British

36 Expeditionary Force is still evacuating Dunkirk.

MUSIC 37 BUILDS QUICKLY TO CLIMAX IN MINOR KEY AND CUTS ~~COLD~~

NARRATOR 38 Unions and managers can't allign.

39 Their hours, and wages, and overtime.

MUSIC 40 SWELLS UP A MOMENT? THEN OUT FOR VOICES

JOHNSON 41 You can't tell me, Mitchell, that your men are

42 behind this strike. They've been intimidated.

(SOUND FIST ON TABLE TO EMPHASIZE LINE)

MITCHELL 43 That's not true and you know it.

H. Sound Effects

1. Never hesitate to try over a mike any idea for producing a required sound, no matter how ridiculous it may seem.
2. Be sure to try out all your sound effects over a mike before attempting to use them on a broadcast. In most cases, ordinary sounds will come out of the loudspeaker resembling something else.
3. Do not over-emphasize the sound effect. Rembmber that: "too much sound, or sound poorly defined, is worse than not enough"
4. If you use a very common sound, which might be misinterpreted by the listener, be sure that your script leads up to the sound. In other words, the speaking lines of the script should suggest to the listeners imagination what is to follow, so that there is no chance of misunderstanding. This is called: "planting" an effect.
5. Sound effects may be used for fantasy as well as realism.
6. Always establish a sound effect in the listeners mind before taking it to background. About 4 secs.
7. Use <u>recorded</u> sound whenever it is possible.

Below is a catalogue of common sounds with a description of how to produce them manually.

1. Place folded piece of paper so that it will strike the blades of an electric fan.
2. Animal sounds -- Most can be done vocally. Be sure to rehearse on mike so that you are sure you are getting the desired effect.
3. Bells and Chimes -- Glasses with varying amounts of water. For bells, use automobile brake drums.
4. Bird calls -- Use small bird whistle of the type which holds water, can be bought at any ten cent store.
5. Bird wings(flapping) -- Flap pieces of canvas near the mike
6. Breaking doors -- Large peach baskets are excellent for this.
7. Breeze (summer breeze) -- Fold two sections of a newspaper in half; then cut each section into parallel strips. When these strips are rustled or swayed together, the rustling of a summer breeze is produced.
8. Brook babbling -- Blow air through a straw into a glass of water.
9. Building crashing -- Crush 2 strawberry boxes near the mike; drop crash box containing gravel and pieces of glass, with the roar of a thunder sheet held in the background. The composite of these sounds will give a fairly good result.
10. Bushes crackling -- Manipulate a small bundle of broom corn close to the mike.
11. Clock sounds -- The best thing you can use is old clocks.
12. Closing auto door -- Slam a heavy book on a table or quickly slap down the lid of a trunk.
13. Cow being milked --Squeeze water-filled syringes alternately into a bucket.

14. Coins clinking -- Some coins cannot be used because they produce a high note that is lost in transmission. You may use nickels, quarters, halves, and dollars. Lead washers are also used successfully sometimes.
15. Destruction noises -- Crush and break strawberry boxes. In BG. you may want broken glass, and perhaps some of the effects described under'thunder!
16. Dishwashing -- Sound difficult to imitate. The best way is to actually wash dishes before the mike.
17. Doors -- For iron doors draw a roller skate over an iron plate. Rattling of heavy chains and of a key in a lock add to the effect. A "studio door" with appropiate hardware is a necessity in every studio.
Do not try to combine doors with other effects, as this invariably results in cabinet resonance and undesirable sounds.
18. Squeaking door -- Squeeze the surfaces of a leather billfold together, so that they slip just enough to squeak. Also old wooden chairs will give you a nice "squeak".
19. Filter and echo -- Best produced through electrical distortion. For echo, use long pipe 2 feet from mike, the actor will then speak into his hands which he cups over the other end of the pipe For filter, stand in front of the mike and talk directly into a large glass jar.
20. Explosion -- Secure a stem type standard basket ball bladder. Drop about one dozen shot into it, and blow it up to normal size. Holding the bladder by the stem to within 3 inches of the mike, give it a sudden jerk upward. Thus the explosion.
21. Falling body -- Drop a gunny sack half filled with sand on the studio floor.
22. Fighting sounds -- Many fights are fought on the radio by whacking a rubber sponge with the fist.
23. Fire -- Twist cellophane near the mike.
24. Footsteps -- Hard heeled shoes on composition stone.
25. Hail -- Drop rice onto glass, tin, or wood.
26. Hinges squeaking --Turn wooden pegs in holes drilled in a block of wood to make a snug fit.
27. Hoof beats -- Cocoanut shells or plumber suction cups clapped together in the proper rhythm.
28. Ice crackling -- Crumple an electric light carton near the mike.
29..Machinery -- A small motor, if placed close enough to the mike will give the effect of much larger mechanisms at work.
30. Marching feet --By dropping and raising a frame upon which are hung about 36 wooden pegs, the sound of marching men can be effectively produced.
31. Motorboat -- Certain rattles of the ratchet type used on Hallowe'en, if seperated slowly near the mike will work.
32. Rain -- Slip salt or sand through your fingers onto cellophane.
33. Ripping shirt or pants -- Tear old window shade.
34. Screech of auto brakes -- Drive 2 or 3 nails through a piece of wood, and rub the points of the nails on a pane of glass.

14. Coins clinking -- Some coins cannot be used because they produce a high note that is lost in transmission. You may use nickels, quarters, halves, and dollars. Lead weights can also be successfully substituted.

15. Destruction potash -- Drawn one break strongly boxes. In 50, you may wear broken glass, and perhaps small of the effects described under thunder.

16. Diminishing -- Some difficulty to listen. The best way is to totally wash dish before the mike.

17. Doors -- For iron doors use a roller sent over an iron plate. Rotting of heavy doors and of a key in a lock can be the effect. "Studio door" with apparatus. Prevent in a necessity in every studio.

Do not try to destroy doors with other effects, as this invariably results in obtaining reasonably unbearable sounds.

18. Squeaking door -- Squeaks the surface of a leather bottom, so that, so they slip just enough to squeak. Also dip wooden objects will give you a nice "squeak".

19. Filter pump jobs -- Best produced through electrical distortion. For jobs, use long plus E.T.T type mike, the motor will then sucks into his mouth which he sups over the mouth of the pipe. For filter, stand in front of the mike and talk directly into a large glass jar.

20. Explosion -- Secure a steam type atomizer usually but blower. Drop about one cubic inch into it, and blow it up to normal size. Exciting the blower by the atom to within 2 inches of the mike, give it a sudden jerk upward. This is explosion.

21. Falling body -- Drop a funny sack full filled with sand on the studio floor.

22. Lighting houses -- Play lights or fought on the roots by touching a rubber sponge with the fist.

23. Fire -- Take cellophane near the mike.

24. Footsteps -- Hard hollow shoes on composition stone.

25. Hail -- Drop rice onto glass, tin, or wood.

26. Fling a washing -- Turn wooden pegs in half a drill in a block of wood to make a sung fit.

27. Hoof beats -- Coconut shells or plunger suction cups clapped together in the proper rhythm.

28. Lock clicking -- Complete an electric light circuit near the mike.

29. Machinery -- A small motor, if placed close enough to the mike will give the effect of some heavy machinery at work.

30. Morning fog -- Dripping and rotating the wheel with some hung about 20 wooden pegs, the sound of morning fog is effectively produced.

31. Motorboat -- Certain rifles of the rotent type use an Hilum, if s pirated slowly near the mike will work.

32. Rain -- Drip salt or sand through your fingers onto a lapel mike.

33. Tipping mirrt or paste -- Turn the window shade.

34. Scratch of nails trunks -- Drive 2 or 3 nails through a piece of wood, and rub the points of the nails on a piece of glass.

35. Shots --Strike a padded leather cushion with a thin, flat stick or with a whip. Also try a balloon pricked by pin.
36. Surf -- Rub a stiff scrubbing brush with a rotary motion over the head of a drum or tympany.
37. Thunder -- Suspend thin metal sheet from a wooden clamp, then strike the sheet with a padded mallet, or twist the sheet
38. Walking through snow -- Squeeze a bag containing cornstarch with the fingers, in front of the mike.
39. Water effects -- Purchase a galvanized wash tub. Inside of this fit a canvas lining, to keep the water from hitting the metal walls. A removable paddle wheel may be mounted horizontally but not vertically, to facilitate operations.
40. Wood splintering --Crush match boxes, strawberry boxes, or peach crates -- according to the nature of sound required.

Following is a list of some of the known manufacturers and distributers of sound effect recordings who offer free catalogs upon request:

1. Gennet Records, 729 Seventh Ave. New York, N.Y.
2. RCA Manufacturing Co., Camden, New Jersey
3. Standard Radio, 45 West 45th St., New York, N.Y.
4. Silver Masque Records, 1790 Broadway, New York, N.Y.
5. Major Records, Thomas J. Valentino, 1600 Broadway, N.Y., N.Y.

I. Script Selection -- Ask these Questions:

1. Does the opening get the story under way at once?
2. Does the story proceed from inciting action, through well planned minor climaxes, to a major climax?
3. Are all characters well drawn and properly identified?
4. Are there any unproducable spots?
5. Are the sound and music called for in the script adequate? Add, subtract, or change?
6. Are all the scenes necessary?
7. Are the scene transitions of the sort you want?
8. Are the scenes properly blocked so that it is clear at all times where th audience is in the scene and where all other actors are in relation to the audience?
9. Are all entrances covered with lines or sound? (A character cannot fade out unless he has a line or sound effect to fade on)
10. I s all the action properly motivated?
11. Do any lines contain double meanings?
12. Are any of the lines "tongue twisters"
13. Are all of the characters necessary?
14. Is there enough sound to exposit the action?
15. Is the script approximately the right length? Where can it be cut, and where can it be stretched?

35. Sheets --Strike a padded leather cushion with a thin, flat stick or with a whip. Also try a balloon pierced by pin.

36. Surf -- Rub a stiff corrugated brush with a rotary motion over the head of a drum or tympani.

37. Thunder -- Suspend thin metal sheet from a wooden clamp, then strike the sheet with a padded mallet, or twist the sheet.

38. Talking through snow -- Squeeze a bag containing corn-starch with the fingers, in front of the mike.

39. Water effects -- Purchase a galvanized wash tub. Inside of this fit a canvas lining, to keep the water from hitting the metal walls. Removable paddle wheel may be mounted horizontally but not vertically, to facilitate operation.

40. Good splattering --Crush match boxes, stramentry cones, or peach crates -- according to the nature of sound required.

Following is a list of some of the known manufacturers and distributors of sound effect recordings who offer free catalogs upon request:

1. Gamut Records, 799 Seventh Ave. New York, N.Y.
2. RCA Manufacturing Co., Camden, New Jersey
3. Standard Radio, 10 West 19th St., New York, N.Y.
4. Silver Masque Records, 1700 Broadway, New York, N.Y.
5. Major Records, Thomas J. Valentino, 1600 Broadway, N.Y., N.Y.

I. Script Selection -- Ask these questions:

1. Does the opening get the story under way at once?
2. Does the story proceed from inciting action, through well planned minor climaxes, to a major climax?
3. Are all characters well drawn and properly identified?
4. Are there any unpronounceable words?
5. Are the sound and music called for in the script adequate, add, subtract, or change?
6. Are all the sounds necessary?
7. Are the sound transitions of the sort you want?
8. Are the scenes properly blocked so that it is clear at all times where the audience is in the scene and where all other actors are in relation to the audience?
9. Are all characters covered with lines or sound? (A character cannot fade out unless he has a line or sound effect to lead on)
10. Is all the action properly motivated?
11. Do any lines contain double meanings?
12. Are any of the lines "tongue twisters"
13. Are all of the characters necessary?
14. Is there enough cues to support the actions?
15. Is the script approximately the right length? Where can it be cut, and where can it be extended?